

KineWEEKLY

WORLD
RELEASE
FOR
BRITISH
FILMS

See pages 3 and 19



PIN 'EM BACK, PALS!

Listen to what the Hollywood Reporter says about ROBERT MONTGOMERY & ROSALIND RUSSELL in "FAST AND LOOSE" with Reginald Owen, Ralph Morgan, Etienne Girardot, Alan Dinehart, etc.

"Montgomery and Russell sure clicks....! It goes without saying that "FAST AND LOOSE" will win a heavy following from that legion of readers addicted to smart-set murder mystery melodramas!"



Trade show:

TONIGHT
CAMBRIDGE THEATRE

6.30

**THE WORLD'S GREATEST BOX-OFFICE
STAR IN GLORIOUS TECHNICOLOR!**

S T L P

Shirley!... at last in
TECHNICOLOR



LONDON TRADE SHOWS:
CENTURY THEATRE, Soho Square, W.1 ; THURSDAY, MARCH 16th
11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.

THE C.E.A. ANNUAL REPORT

See pages 7-8

Kinematograph WEEKLY

No. 1664

Thursday, March 9, 1939.

Vol. 265

"IDEAL
KINEMA"
WITH THIS
ISSUE

C.E.A. OPPOSED TO QUOTA INCREASES

Text of Memorandum to Films Council

UNECONOMIC TO ADD TO RENTERS' BURDENS

OPPOSITION to any alteration at present in renters' and exhibitors' quota is expressed in the memorandum presented to the Films Council by the C.E.A.

It is argued that the present dearth of product from America would be intensified by an increase of renters' quota, because in that event it would be uneconomic to import films of lesser quality.

Although British production might be stimulated by an increased exhibitors' quota, it would probably be utilised for obtaining inflated rentals, and there would be difficulty in fulfilling the demands.

It would be a pity to hazard the undoubted success of the Act in securing the production by renters of quality films.

"Exhibitors want the experience of a complete year to guide them before they can even begin to consider further recommendations outside the present provisions of the Act."

Exhibitors are opposed to any alteration at present to the renters' and exhibitors' quota schedules, the memorandum states.

Exhibitors are very much concerned at the almost complete absence of British independent production, but do not want perpetually to labour the lack of confidence on the part of investors, which is the cause. Exhibitors do not know whether investors have taken flight permanently or only temporarily. This situation is of major importance because exhibitors have always contemplated quota legislation that encourages independent production.

If such production is not forthcoming in future the whole situation needs to be reviewed, but it is too early to make definite assertions to-day. British quota pictures to-day are made chiefly by American companies. Exhibitors can estimate production of British pictures that will follow from the imposition of a quota upon renters.

It is the extra pictures made by independent British producers which are necessary in order to give exhibitors a freedom of choice.

It may be argued that independent British production will be stimulated by a largely increased quota upon exhibitors, but the protagonists of such a proposal should also admit that they require exhibitors' quota to be so high that British producers will be able to secure unnaturally inflated rentals.

This encouragement would not last any length of time as it would completely upset exhibitors' business and would kill itself.

Two Reactions Possible

Exhibitors are also concerned as to the effects of a large increase in renters' quota upon American renters. It may have two reactions:—

(a) That it became uneconomic to import many of the films of lesser quality which are necessary to provide the numbers of films required to keep the business going, because of the expense of acquiring British quota.

(b) The possibility of considerable default by the renters.

It will be appreciated that renters' and exhibitors' quotas are not directly related. Exhibitors assume that renters will carry out their obligations and that quota films will be available to enable exhibitors to fulfil their quota. If there was default on the part of a number of renters, exhibitors would still be obliged to show a quota and might be seriously exploited through supplies of British films being short. The Cinematograph Films Act very wisely prescribes three dates at which the quota schedules may be reviewed in the light of experience. These occur in 1939, 1941 and 1944. The limits within which quota may be varied range from 20 per cent. minimum to 30 per cent. maximum for renters, and from 15 per cent. minimum to 30 per cent. maximum for exhibitors.

Immediate Increase Opposed

Exhibitors are not impressed with requests for an increase of quota to the statutory maximum of 30 per cent. on renters and to 20 per cent. upon exhibitors, especially when made with less than 12 months' experience of the Act.

Exhibitors are opposed to any immediate increase in renters' quota, other than the statutory increase as from April 1, 1939. Exhibitors at this stage cannot estimate the prospects of fulfilling an increased

Continued on page 5



ERICH POMMER

Mayflower for Paramount World Release

MAXWELL RETAINS HOME DISTRIBUTION

THE announcement of the world-wide distribution (outside the U.K.) by Paramount of the Mayflower Pictures productions is significant in that it is the first big-scale deal which fulfils to the full extent the aims of the reciprocity clauses so strongly supported by John Maxwell, of the Films Act in creating export "premiums."

The present deal covers four pictures, "Vessel of Wrath," "St. Martin's Lane" (already completed), "Jamaica Inn" (in production), and "The Admirable Crichton" (yet to be made). Associated British will continue to handle the United Kingdom distribution of these and other subjects to be produced.

All four Pommer-Laughton productions were independently financed by John Maxwell and distributed in the United Kingdom by his Associated British Pictures Corporation, Ltd., but are, nevertheless, automatically released throughout the world by an American major concern, the Paramount organisation, so achieving a perfect example of Anglo-American trade co-operation and setting a lead to other American concerns, at the same time acting as a stimulus to all independent British producers.

The official announcement is the subject of a joint statement issued on Tuesday by Erich Pommer on behalf of the Mayflower Pictures Corporation, Ltd., and David Rose, of Paramount Film Service, Ltd.

The deal follows the success achieved by Paramount in distributing the first "Mayflower" picture, "The Beachcomber" ("Vessel of Wrath"), in America.

Paramount and "Mayflower" have entered into further arrangements whereby Mayflower will produce "The Admirable Crichton," with Charles Laughton starring, and Elsa Lanchester and Maureen O'Hara heading the supporting cast. Production of this fourth Mayflower picture will start in the early summer.

This arrangement follows the avowed statement of David Rose in the support of British productions not only for the British market, but the entire world, and was only possible as a result of his willingness to co-operate in this manner helping to establish production of worthwhile films in Great Britain.

It is proved that the world market is wide open to good British pictures. The British film industry is well able to make them, but needs for this purpose the encouragement and help of British finance.

In a time where British finance was entirely closed to motion pictures, John Maxwell had the courage to back pictures on the big scale embarked upon by Mayflower, the new producer-artist combination created through the vision and foresight of Erich Pommer and Charles Laughton.

Their almost fanatical belief in the future of British films for the world market helped them overcome the many obstacles that strewed the path of the independent producer.

So strong was this belief that Charles Laughton time and time again turned down a fortune in Hollywood offers, so that he might remain to make pictures in England.

Continued on page 27

DUDLEY TO HAVE S.O. POLL

A further step towards the opening of Dudley's cinemas on Sundays was made on Tuesday night, when the Town Council decided in favour of a resolution submitted by the Watch Committee. Voting, after long discussion, resulted in 18 votes for and 10 against.

A town's meeting to be fixed at a later date and a poll will eventually decide the question at Dudley.

TUESDAY'S NIGHT SHOW

Woman Doctor

British Lion-Republic. American (A). 66. Directed by Sidney Salkow. Featuring Frieda Inescort, Henry Wilcoxon and Sybil Jason.

DOMESTIC drama with a hospital background, presenting with studied showmanship the eternal problem of the woman who tries to serve too many masters—her home, her child and her career. Acting honours, culminating in unquenchable feminine appeal, are shared by Frieda Inescort and juvenile Sybil Jason. Direction understanding; atmosphere convincing. Very good general booking.

A

HULL N.A.T.K.E. PACT IN DANGER

Ruin Threatened by Non-Unionists

Kinema employees in Hull who, in remaining outside the N.A.T.K.E. were threatening to ruin a recent agreement with the C.E.A., were denounced at a meeting of local kinema workers addressed by Robert Finnegan, president of the union.

It was stated that the Hull N.A.T.K.E., formed in December, 1937, now had a membership of nearly 300 out of a possible 500.

John Lee, chairman of the Hull branch, said that there were five kinema staffs in the city which looked like ruining the agreement. There were impostors who imposed on the contributions and other members.

T. B. Wright (vice-chairman) said that in Hull wages had been increased from 6d. to 17s. 6d., and hours had been reduced from 68 to 54 a week.

O'Brien's Bradford Visit

T. O'Brien, general secretary of the N.A.T.K.E., visited Bradford on Tuesday and discussed with local members of the C.E.A. conditions of employment in kinema and wage schedules. Negotiations were reported to be progressing favourably.

On Thursday Mr. O'Brien saw executives of the London and Home Counties branch C.E.A. to discuss with them similar matters.

£20,000 Venture to Make Six Pictures

J. BRAY WYNDHAM AS PRODUCER

The formation of a new production company, United Kingdom Pictures, Ltd., is announced by J. Bray Wyndham, who is chairman and producer of the unit.

Associated with Mr. Wyndham in the organisation, the capital of which is £20,000, are Hector Ewles, Major Bannister and E. E. Reeve.

Although it is early yet to announce details of the programme, the KINE. understands that the proposed schedule comprises the production of six pictures, the initial one of which, now in an advanced stage of preparation, will probably be made at Sound City.

NEW MOSTYN KINEMA

Tenders are now being invited for the construction of the Four-Ways Cinema at New Mostyn, Manchester, with which venture A. Snape, of Manchester, is associated.

Silverstone to Contest Goldwyn Action

PRODUCER SEEKS RELEASE FROM EXCLUSIVE CONTRACT WITH U.A.

ACCORDING to United Artists' headquarters in New York, Sam Goldwyn is making an effort to have his contract terminated. Our American correspondent cables:—

United Artists say Murray Silverstone will fight action by Sam Goldwyn to have present exclusive U.A. releasing and producing deal set aside and former pact permitting him to distribute through other companies reinstated. The action was instituted on Wednesday. The present Goldwyn deal has until 1945 to run; the

former arrangement required him to deliver only two features annually to U.A.

It is revealed that U.A. directors offered to release Goldwyn from the undertaking if he would relinquish stock interest in the company; this Goldwyn rejected at stockholder meeting in January.

Goldwyn's action is by himself and his company, Samuel Goldwyn, Inc., against U.A. Corporation, and he asks declaratory judgment placing him under non-exclusive contract to U.A. on ground that the existing agreement had been broken as a result of alleged special concessions to Douglas Fairbanks and Alexander Korda.

Silverstone's statement intimates that the suit may be an aftermath of the rejection of Goldwyn's demand some time ago for establishment of voting trust for company, with himself or designee as sole trustee.

He will deliver three remaining films on current U.A. schedule despite suit.

BRISTOL AND LABOUR

At a special meeting on Tuesday of country members of the Bristol branch of the C.E.A. it was decided to negotiate with N.A.T. and K.E. regarding an agreement for the larger towns in the area outside Bristol. A negotiating committee on which branch officials will be represented was appointed.

The agreement for the Bristol area has been in operation for some months, and the N.A.T. and K.E. now requests that this agreement should be extended so as to cover the whole of the branch area.

THREE THINGS YOU SHOULD KNOW

"The British film man's A.B.C. of knowledge" is how C. A. Lejeune describes the 1939 edition of the Kinematograph Year Book now on sale. See review on page 21.

The election addresses of J. R. Dovener, of North-Western Branch, and Coun. Harry Mears, of Portsmouth Branch, candidates for the national vice-presidency of the C.E.A., appear on page 5.

The C.T.B.F. will benefit from the Final of the "Kinematograph Weekly" Football Competition to be played between Associated British and Kodak at Wembley Stadium on Saturday next. See page 5.

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THE C.E.A. YEAR

IN the record of achievement just issued by the C.E.A. as its annual report there is much that is satisfactory. Many of the most useful acts accomplished are, of course, far from spectacular, and in strictly practical matters the best work of the Association is probably in the course of its defensive and protective policy.

It takes, after all, a good imagination to appreciate the value of the services its legal department has rendered to the Trade as a whole by its vigilant care in scrutinising and opposing certain Parliamentary Bills, particularly those in which municipalities have sought the right to embark on competitive entertainment.

As to the more definitely political adventures of the year, the Association has perhaps rather less than usual on which it can claim to have influenced history. It has certainly had experiences which make its comment upon the present short state of the film market worth study, and as the result of its several clashes with the K.R.S. there are few spoils of victory.

But in this respect, and also in the wider field of national politics, the circumstances of the time have been so strong that it is no minor achievement to have stood up to them. No action by the exhibitors, for instance, could have avoided the difficult position in which they now find themselves because of the shortage of product.

This is one of those difficulties which must be endured until, as seems to be the case now, the tide turns and more normal booking conditions rule. In a similar way we are at present facing a very serious falling off in public patronage, but whereas we may be able to suggest reasons to explain it, we can hardly, with justice, demand from the C.E.A. a remedy.

It is perhaps rather a negative asset, but the Association's officers have certainly done well in protecting their organisation from the disruptive forces which would drive a wedge between independents and circuits. The necessity of preserving unity is obviously the most elementary form of self-defence, but to have maintained that unity is without doubt an excellent piece of work.

As in other instances, however, it is not particularly striking as a display of window dressing, lacking as it does the show, although it possesses the more solid virtues of strengthened stability in face of difficulties not widely enough appreciated.

There has been a good deal of Parliamentary curiosity upon the relations of the kinema owners and their employees, and thanks to a steadily exerted pressure, in which the tact of both sides has been beyond question, a position has now been reached which enables the Trade to rank with the other major industries of the country. During the year it has effected agreements that entitle it to consider itself properly organised, and if this action is belated it is none the less a welcome condition of affairs that has been reached.

Labour is in every sense of the word a key question for the exhibitor. For his own self-respect he must establish such smooth-running relations with the employees that he is beyond the reach of unsettling and disturbing disputes, and, from another angle, he is only showing commonsense when he so systematises his attitude to his employees that he strengthens his claim on the custom of his patrons, the enormous preponderance of whom belong to the ranks of organised labour.

Long
Shots★ THE MAYFLOWER DEAL—DENHAM GETTING
BUSY—A THREE-QUARTERS QUOTA?—
ROYAL PATRONS—ODEONS AID
SCIENCE—FRENCH STAR
AS HOSTESS ★

CAUTION and vision walk hand in hand so seldom in the film industry that when they do it is a matter for real congratulation. John Maxwell has shown himself to possess both these qualities in his production activities, which probably accounts for the success attending his efforts.

AT a time when British finance had become very conservative in its attitude to film production, John Maxwell, realising the potentialities of the Pommer-Laughton combination, had the courage to back pictures planned on a large scale by the Mayflower unit, with the result that the initial effort under its Transatlantic title "The Beachcomber," has taken America by storm.

THE new arrangement by which Paramount will distribute Mayflower product in the States, while Mr. Maxwell's unit retains distribution in this country, seems a thoroughly promising deal, and both David Rose and John Maxwell deserve congratulations on such a satisfactory arrangement.

FURTHER important developments are pending, I understand, regarding the London Films set-up at Denham, where Korda is now active in his preparations for the production of "The Thief of Bagdad." The fact that no subsequent productions are scheduled for the moment is giving rise to various rumours, some of which are so obviously wide of the truth that it is surprising that they are being accorded any credence. At the same time, however, I am reliably informed that plans are well advanced for the formation of a new company, Alexander Korda Productions.

JOHAN GRIERSON, whom I saw on Tuesday, views in a very serious light the present shortage of British films and the failure of the Films Act to stimulate production. Shortage of credit is the great difficulty, and the proposal that the Cinematograph Films Council should organise a Credit Committee to "vet" financial schemes should be more closely examined. The time has come, in Mr. Grierson's opinion, when an attempt should be made to build a path between the industry and the City of London.

THERE is a market for good British second features, but it is Mr. Grierson's feeling that the requirement of the £7,500 labour cost, plus production expenses, makes a total cost too high to yield a profit on outlay for pictures of this type. If a 15s. per foot labour cost could be substituted for the present standard the second feature could be produced for a total which would yield a profit from the British market, and capital would become available.

ONE is tempted to use the phrase "Film Star on the Rocks" when chronicling the tragic end of the Aberdeen trawler *John Gillman*, which struck a submerged reef off the Shetland Islands early this week. The *John Gillman* (one can hardly call a vessel with so masculine a name "she") was the vessel upon which the action was taken in "North Sea," the documentary film taken a few years ago, which had such a vogue.

A BRILLIANT gathering is anticipated at the premiere of "A Nation is Built" at the Regal, Marble Arch, next Tuesday. The film has as its subject the development of Australia, and former Governors-General of Australia and members of the Australian community in London, and representatives of all organisations interested in Empire affairs are being invited to the premiere, which is held under the auspices of the High Commissioner for Aus-



JOHN MAXWELL

tralia and the Agent-General for New South Wales.

H. R.H. THE DUKE OF KENT, accompanied by the Duchess, has graciously consented to be present at the premiere, and in view of his forthcoming assumption of the Governor-Generalship of Australia his interest in the film, it is understood, is very keen. "A Nation is Built" will be distributed later by A.B.P.C.

THERE is probably no industry in the country to which our social services owe so much as the kinema, for, in addition to purveying the entertainment of the masses, it is ever ready, outside its legitimate liabilities, to aid any charitable object irrespective of class or creed. Licensing justices, I am afraid, do not in this respect give credit where credit is due, but, wherever the relief of suffering is the basis of an appeal, the Trade may always be relied upon to contribute more than its share.

THE most recent example of this altruistic endeavour occurred on Wednesday afternoon, when the Earl of Athlone, who was accompanied by Princess Alice, unveiled a tablet at the National Hospital, Queen's Square, and at the same time opened a new bio-chemical laboratory, which has been presented as a result of collections raised through the work of Odeon Theatres, Ltd.

THE laboratory will be known as the "Odeon Laboratory," and the Earl of Athlone is presenting a copy of the tablet to Oscar Deutsch, managing director of Odeon Theatres, Ltd. The wording records that the new department was "provided through the generosity of Oscar Deutsch, Esq., Governing Director, the Directors, Patrons, Managers and Staff of Odeon Theatres, Limited."

AND the licensing authority at Burnley, for some reason known only to their own queer intelligences, have refused the local Odeon and other theatres permission to run Saturday morning matinees for children. Apart from the lessons of moral behaviour which have now become a feature of these children's performances, their very considerable efforts on behalf of local charity should have commended these shows, it would be imagined, to anyone concerned with social welfare work.

Columbia's Big Production Schedule

KINE. New York Cable from Motion Picture Herald

COLUMBIA to raise production next season
by five million dollars.

LOEW'S EARNINGS running ahead of last year's, says J. Robert Rubin. For twenty-eight weeks ending March 17 they report a net of \$6,487,678. Stockholder files action against Loew's charging conspiracy by Loew's and officers in formation of Twentieth Century pictures—now Twentieth Century-Fox. Files in Wilmington called absurd by officers.

TOTAL SALARIES paid to 172 Loew production personnel during 1938 was \$13,832,846, according to figures reported by the company.

GEORGE WEEKS named Vice-President of Monogram in charge of sales.

PARAMOUNT 1938 earnings estimated at \$4,096,000; estimated for final quarter \$2,220,000.

REPUBLIC gross during 1938 was \$7,373,972, an increase over 1937 of 28 per cent.

U.S. DOMINATION of world film market is down by 5 per cent., to 65 per cent., Government Commerce Department reports, as result of restrictions in various areas.

WARNER BROS. to borrow maximum of six million dollars to complete refunding of twenty-nine million dollars debentures.

MAJOR COMPANIES decide not to ask Supreme Court for rehearing of Dallas Anti-Trust decision.

ACCORDING to my French colleague, the Duke and Duchess of Windsor will attend the Paris premiere of the Pascal production "Pygmalion," which takes place this evening at the Biarritz Cinema, one of the fashionable specialist houses on the Champs Elysées. The gala show, which is sponsored by the Franco-British Association "Art et Tourisme," and will be attended by producer Gabriel Pascal, is regarded as one of the great film events of the season.

ERNEST IRVING, who is the musical director of the Ealing studios, is in charge of the musical arrangements at the entertainment to be given by the Government on March 23 in the Great Courtyard of the India Office in honour of M. Lebrun, the French President. The King and Queen will be present. The entertainment is being arranged by Sir Robert Vansittart, Chief Diplomatic Adviser to the Government, and Sir Seymour Hicks, at the request of Viscount Halifax.

A CORRESPONDENT who attended a suburban showing last week of "It's in the Air" was thrilled with patriotic pride at the presence of the R.A.F. details, the regimental band, and the balloon barrage demonstration with attendant searchlights. It was a measure of showmanship which, he tells me, was fully appreciated by an enthusiastic audience which crowded the auditorium.

WITH such an admirable background for the presentation of a typically British film dealing with the Air Force it is a pity that one incident in the film should have marred the atmosphere so sedulously encouraged by the preliminaries. "Imagine my surprise," he writes, "when in one shot we saw—of all vehicles—a Lancia car, with even the maker's badge in full view on the radiator."

IT is, of course, a minor point, but it is one the emphasis on which should impress upon our producers the need for the utmost care in casting not only stars but cars. My correspondent suggests that before the film is sent abroad the obvious correction by the elimination of the badge should be made. The only satisfaction I can derive from this complaint is that the car in question was not a Mercedes!

AFTER the Press show of her latest picture, "Les Gens du Voyage," directed by her husband, Jacques Feyder, Françoise Rosay held a reception at Dorchester House, which she graced with as much charm and sincerity as she does her screen rôles. In fact the impression one formed of her in films is fully realised when you see her in person—poised, intelligent and witty, she won everyone's admiration. By the way, she tells me that during the scenes in the tigers' cage she was mauled, but luckily not seriously. No doubles, apparently, by Françoise Rosay.

THE President of E.R.P.I., T. Kennedy Stevenson, who is also a director of Western Electric, left England on Saturday for New York on the *Queen Mary*. With him was J. C. R. Palmer, contract counsel for E.R.P.I., who has accompanied him on his tour.

A CORNISH mother stood up in challenge against the Camborne Juvenile Bench Chairman last week when he gave her advice that her children should not go to the kinema. She declared that when they were in the kinema she knew where they were. She would send them there rather than have them running the streets.

A LIVE-WIRE architect who has built a number of kinemas and exhibition buildings in his native Italy is in London for a period continuing research in connection with his profession. Eugene Faludi, illustrations of whose work have appeared in the IDEAL KINEMA, is particularly interested in television in kinema theatres, and is making a general survey. His research into the acoustical properties of various materials has led him to the production of a plastic material which he has employed with success in Italy.

DAVID ROSE is justifying his promise to go into British production in an "honest-to-goodness progressive way." Moreover, the Paramount chief is personally concentrating on the task of discovering new players and is carefully checking each one of some six or seven hundred dossiers of potential "discoveries."

A SNEAK pre-view of "Good-bye, Mr. Chips" took place at the Majestic, Wembley, on Sunday evening, and was attended by Ben Goetz, Victor Saville, Robert Donat and Greer Garson, who were extremely pleased with the reception accorded to this latest M-G-M British production. The try-out, however, revealed one or two weaknesses, and these will be removed in the retakes now being shot at Denham.

THE STROLLER.

Close-Ups

By
Screencomber

THE TERROR

A SERIES of terrorist outbreaks have been spreading fear into the hearts of film executives up and down the Wardour Street area, against which these attacks are directed. There is little material difference in the methods adopted in these outrages.

In almost every case a bent pin is placed in the chair of some big picture executive, thus aiming at the very seat of authority. The police are baffled, but it is felt that "Screencomber" knows something about it.

Flying Squad cars started a comb-out of all the "Screencomber" haunts late last evening and eventually ran him to earth at a certain hostelry, within a few minutes' walk of the scene of the latest outrage. As a result he was held and examined but when released fell on the bar room floor and from this vantage made an impassioned appeal for support.

Still later in the evening "Screencomber" was able to secure an exclusive interview with "Screencomber," in the hope that he might be able to throw some little light on the mystery.

"Screencomber" leered, winked, touched the tip of his nose knowingly and hiccupped. "I'll larn 'em," he said by way of explanation.

"While not suggesting, Mr. 'Screencomber,' that you are actively concerned in these outrages, perhaps you could tell us," we said, "why a bent pin, in place of the usual dynamite?"

"Shoosh!" he answered, with a cunning or drunken grin (we weren't quite able to make out which), "they sit on the pin all right! And then it's them what blows up—see? By this means we are able to save the not inconsiderable item of dynamite."

FEATHER IN HIS CAP

I WAS interested to read in an evening paper that among the successes produced by Alex Korda is "The Citadel." Meanwhile Victor Saville is tickled to death by "The Four Feathers," his latest production.

A DREAM WALKING

She didn't say how nice our London p'lice-men seemed.
She didn't think our countryside was cute.
She didn't tell of all the hopes that she had ever dreamed.
Or detail the next picture she would shoot.
She didn't even say that she would like to be alone.
She didn't claim that they were "just good friends."
She didn't tell us that her weight was only seven stone.
—Her slimming methods to obtain these ends.
She didn't tell us all about her newest high-powered car.
She didn't have a flaw that I could gleam.
In fact, she seemed to me about the perfect picture star.
You're right, I woke up then, she was a dream.

SERVICE

THE success of British pictures in America has been so exceptional recently that it is now being seriously considered whether British films, in future should not be made entirely in American, with English subtitles.

PRODUCER GETS BIRD

A BIG trade is being done in parrots that have been taught to say nothing else but "Yes." During the slump in British production out-of-work studio executives have been finding these birds particularly comforting.

JOKES' CORNER

WE are to have a screen version of the life of Marie Lloyd... Cellu Lloyd?

MISTAKEN IDENTITY

DOROTHY LAMOUR has given it out that she wants to be known as an actress and not a peepshow. I can sympathise with Miss Lamour, and I am sure she will return this sympathy when I tell of an embarrassing incident that occurred to me the other week. Strolling through an amusement arcade, I stepped up, politely removed my hat and, producing an autograph book, murmured, "Might I have your signature, Miss Lamour?" Imagine my astonishment on looking closer to discover that I was addressing a penny-in-the-slot peepshow.

BITTEN

A SANDWICH-BITER is the latest star-saving device in use in Hollywood. This consists of a set of upper and lower teeth which are used to bite into a sandwich required a shot in a film, thus saving the star the effort. Last week a sandwich-biter, disgruntled with conditions in the sandwich-biting world, turned on its star, who is now in hospital learning how to sit down again.

Kine. Cup Final at Wembley on Saturday

ENTIRE PROCEEDS FOR C.T.B.F.

SPORTING teams and followers associated with the KINE. Cup Competition will have on Saturday a unique opportunity to attend the final in the greatest of all football grounds, Wembley Stadium. Apart from the importance of the match itself—Kodak and Associated British Cinemas are fighting for the cup—the fact that the whole of the proceeds will be devoted to the Cinematograph Trade Benevolent Fund will explain the great enthusiasm in the industry.

To secure the free use of the famous stadium was the result of a brilliant piece of opportunism on the part of one of the C.T.B.F. vice-presidents, W. J. Gell, Pathé's managing director. He found that the ground had one vacant date, and emphasising the value of the Trade's support for the Stadium's activities as well as the genuine claims of the Benevolent Fund, he persuaded the authorities to allow the use of the ground.

Taking a quick chance like this has, of course, made it necessary for the members of the Trade to get their tickets at once, and to adopt an intensive selling policy to ensure the full benefit from this unusual opportunity. The cup and medals will be presented immediately after the game ends, but we have not, at the moment, authority for divulging the name of the personality who will make the presentation.

The teams are:—Kodak—F. Bayliss; C. Channell, L. Boyle; F. Hall, R. Watson, A. Lovejoy; J. Tobin, W. Gell, W. Bayliss, F. Pamplin, W. Prior. Colours: green jerseys, yellow sleeves, blue shorts.

Associated British—P. Graham; N. Smith, C. Hannay; S. Hannah, C. Jennings, P. Crampton; R. Lawrence, J. Odell, A. Rowe, G. Crampton, R. Standen. Colours: blue and gold, white shorts. Referee: F. Winter.

SCOPHONY AND THE EXHIBITOR

Installation Inquiries Invited

Now that so many exhibitors are anxiously discussing the pros and cons of television, the wise members of the business are taking the precaution of examining the different forms of equipment—just in case. Many, particularly in the Metropolitan area, are going into the question of screen size, possible alterations of seating, problems of operation, auditorium lighting, cost of installation, and public appeal. In this connection it is important news to them that the Scophony Television System is now definitely inviting inquiries from the Trade, and we understand a considerable body of business is already in sight.

S. Sagal, Scophony's managing director, has expressed the confident anticipation that within a year the demand for his company's equipment will exceed the supply, and foretells that in the near future there will be a thousand installations in the Greater London area. He has added a hint that we may look forward to an announcement very soon from the Odeon Circuit which will go a long way to justify his prophecies.

FILM AND DANCE FARE FOR PATRONS

Westgate and Margate Experiments

On three nights a week the Carlton, Westgate-on-Sea, is offering a full film programme plus two hours of dancing for the usual admission prices.

In giving the reason for this extra inducement, G. W. Kennedy, the proprietor, in an interview with the KINE, said: "During the winter months, and owing to the crisis, business has been so bad, I am making this experiment with the hope that it will enable me to carry on until prospects are brighter."

The film programme this week is "Blockade" and "The Western Trail," while the dances are held in the hall adjoining the cinema.

It is understood that similar fare of films and dancing is being given at a well-known Margate cinema.

BETTER PICTURES BEING MADE

C.E.A. Quota Memorandum—CONTINUED

exhibitors' quota of 15 per cent. in the year which commences next October. They may be relied upon to do their best, but an increase to 20 per cent. would mean asking for the impossible.

All arguments advanced to-day for increases rest upon less than 12 months' experience of the Cinematograph Films Act.

Insufficient Experience

Exhibitors want the experience of a complete year to guide them before they can even begin to consider any further recommendations outside the provisions of the Cinematograph Films Act. This Act in relation to certain calculations was the subject of exhaustive inquiry and estimate. Until the basis upon which it was framed is proved to be wrong it would be exceedingly ill-advised for anyone to take a leap

WHO WILL BE NEW C.E.A. VICE-PRESIDENT?

DOVENER

Or

MEARS



Election Address of Candidates

THE C.E.A. vice-presidential election is now in full swing, the candidates, J. R. Dovener, of North-Western Branch, and Coun. Harry Mears, of the Portsmouth Branch, have issued their election addresses which are quoted below



Plea for United Front

J. R. DOVENER, the nominee of the North-Western branch, in his address, shows that it is twelve years since his branch has had the honour of providing a president. All exhibitors have received a letter signed by W. J. Speakman, chairman, and G. Dudley West, branch secretary, appealing to them for support. They point out that Mr. Dovener has not confined his efforts to local affairs, but has devoted his time and energies to matters of national importance. J. R. Dovener is, of course, the son of the late J. H. Dovener, who was president of the C.E.A. in 1924-25.

Mr. Dovener's election address is as follows:—

THE North-Western branch, consisting of 300 members, has, for the fourth time, nominated me as candidate for the vice-presidency. I withdrew from the previous elections in order to avoid a split vote, and now ask for your unwavering support.

I control nine Merseyside and North Wales cinemas.

Schooled in the entertainment business by my father, J. H. Dovener, President of the C.E.A. in 1924-25, and having intimate knowledge of its problems and complexities, I believe in the ability of private enterprise to provide first-class competitive entertainment.

Our energies, however, must concentrate on assisting those exhibitors whose interests are, or may be, menaced by such matters as redundancy, television, high cost of film hire and other factors less obvious, but equally dangerous.

No Alternative Solution

No solution will be found in alternative remedies—one satisfactory to independent exhibitors and the other to big circuits. In the final analysis their interests are identical.

I deplore any attempt to divide exhibitors into two camps. A house divided against itself cannot stand.

My claim to your vote is based on the merit and quality of my service. Here is my record: Chairman of the North-Western branch, 1932; delegate to the General Council, 1930 to 1939; member of: Legal, Finance and Parliamentary Committee, 1933, 1935 to 1938; B.T.H. Committee, 1931, 1932, 1934, 1935; Film Report Committee, 1935; "Cinematograph Times" Committee, 1936; Rules Committee, 1934, 1935; Small Exhibitors' Committee, 1935; chairman of the North-Western Redundancy Committee, 1935 to 1937; former member of the Liverpool City Council.

From this you will see the extent of my work behind the scenes.

During my chairmanship of the B.T.H. Committee, I guided the difficult and protracted negotiations which resulted in users of B.T.H. apparatus obtaining substantial concessions in the all-in service charges.

My long and faithful service on the General Council and to the North-Western branch encourages me to hope that I shall enjoy your personal interest in the furtherance of my candidature.

NEW CONDITIONS AT DEAL

Deal Town Council has decided to add conditions to licences, retrospective to January 1, 1939, setting forth the conditions under which "H" films may be shown, and bringing non-flam films within the scope of the licences.

Against Quota Increase

COUN. HARRY MEARS, who has been chairman of the Portsmouth branch for two years and of the Bournemouth section for seven years, is also vice-chairman of the Hants and Isle of Wight branch and has membership of the Sussex and Northern branches. He is proprietor of the Plaza and the Roxy in Bournemouth, the Victory, Sunderland, and the Queen's, Portsmouth. On the General Council of the C.E.A. he serves on the Legislation, Films Census and Overbuilding Committees. In addition, he is president of the Bournemouth and District Entertainment Association and chairman of the Moderne Cinema Properties, Ltd. His election address is as follows:—

YOU have received, or will be receiving within the next few days a ballot paper, on which you will find the names of two candidates. You are requested to place your cross by the name of one of these.

It is usual at this time to send out a short address soliciting your support and vote, and with this in mind may I present my credentials?

I joined the C.E.A. in 1912. I was one of the founders of the Birmingham branch. I am what one would rightly term a small independent exhibitor, everything I possess is invested in my cinemas.

A True Independent

I have no interest in any other branch of this industry. Every trouble that is affecting you is also affecting me during this very difficult time. No one can tell me anything I do not know about the troubles and trials of the independents or of anyone connected with the exhibiting side of the industry. I promise to support every practical scheme for the alleviation of the burdens which oppress exhibitors. Your support, however, is essential.

The great thing to which I am looking forward is an increase of unity amongst independents within the association.

Our biggest troubles are:—

- (1) Uneconomic film rentals.
- (2) Unlicensed and unfair competition.
- (3) Free exhibitions.
- (4) Overbuilding by speculative builders who gamble with the public's money in situations which have been over-seated for years.
- (5) And last, but not least, we must keep a close watch on the development of television and see that our interests are safeguarded. When it finally comes it will come as swiftly as the talkies, and it will come to stay.

An Advisory Committee has been set up by the Government, and it has fairly wide powers. We must see that every opportunity to express our views is neither denied nor lost to us.

I am at this stage definitely opposed to any attempt to increase Quota, and I pledge myself to resist any such attempts until we can be satisfied that any advance in quota on renters will not shut out American films which are already shortening in numbers, and that there will be a resumption of production by independent British producers.

I shall also strongly oppose any attempts to increase exhibitors' Quota. To expect us to accept a higher quota under present conditions would be sheer stupidity; we would lay ourselves open to be exploited out of existence. Before any advance can even be contemplated we must have a guarantee that numbers of British films will augment at a rate which will permit us to make a choice, so that we cannot be exploited on price. I am quite sure that you and I are absolutely at one on this point.

On many occasions I have expressed my views in print on a number of things I should like to see remedied. I have no axe to grind, my troubles are the same as yours. I hold the C.E.A. in high esteem on account of its long history of service to members, and for that reason I seek your support for office. If elected I shall acknowledge your confidence in me by my unremitting efforts on your behalf.

Midnight Premiere at Bristol

A very enjoyable show and a remarkably fine film was the remark of the Lord Mayor of Bristol after the midnight premiere of "Stolen Life" (Paramount), in aid of the Widows' and Orphans' Fund of the National Union of Journalists and the C.T.B.F., at the Odeon, Bristol, on Friday night.

The organisers take this opportunity to offer their thanks to Odeon Theatres, Paramount, National Screen Service for trailer, certain local cinema managers for showing slides, the theatre staff, and to I. A. N. Beadle, manager of the Odeon.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MARCH 9 AND WED., MARCH 15



Patricia Morison, as she appears in PERSONS IN HIDING, which Paramount is Trade showing at the Phoenix Theatre, on Friday, March 10, at 7 p.m.

Thursday

Rio Grande (Columbia)

Own Theatre. 10.30 a.m.
Cast: Charles Starrett, Ann Doran, Bob Nolan, Dick Curtis, George Chesebro, Hank Bell, Pat Brady, Art Mix, Lee Prather. **Director:** Sam Nelson.

In "Rio Grande" the two-fisted Starrett is seen as a cowboy who aids the young owner of a cattle ranch sought by a villainous cattle king. He arrives to find his friend slain from ambush and the ranch being cared for by the boy's sister. Deserted by everybody but her grizzled old foreman, the bewildered girl turns to Starrett for help. He summons some cowboy friends and in gun-blazing fashion captures the killer and saves the ranch. Western songs are sung by "The Sons of the Pioneers."

Frontiers of '49 (Columbia)

Own Theatre. 10.30 a.m.
Cast: Bill Elliott, Luana de Alcaniz, Charles King, Hal Taliaferro, Charles Whittaker, Octavio Girard, Carlos Villarias, Joe de la Cruz, Jack Walters, Al Ferguson. **Director:** Joseph Levering.

Elliott, newest of the hard-riding Western stars, is seen as a cavalry officer assigned to investigate rumours that a semi-Governmental land company operating in Southern California has been illegally evicting families and seizing property. Working under cover, Elliott finds an appalling set of conditions. A wealth of fresh, exciting story material, the historical truths of "Frontiers of '49" give the brilliant star every opportunity for the spectacular riding, fighting and gun-play at which he excels.

Fighting Thoroughbreds (British Lion)

Phoenix Theatre. 3 p.m.
Cast: Ralph Byrd, Mary Carlisle, George Hayes. **Director:** Sidney Salkow.

A racing film, which relies upon the speed of the action and the charm of the leading characters, as well as the thrills of the turf, to get across. The daughter of a once wealthy race horse owner has a colt born of famous parents, which she hopes will bring about a revival of the family fortunes. The colt is injured, and the girl calls in a young doctor, and although he explains that he is not a "horse doctor," she persuades him to attend to the animal. They fall in love, and together they train the colt, which eventually is entered for one of America's racing classics. A secondary theme concerns the rivalry between two families, both famous for breeding winners.

Fast and Loose (M-G-M)

Cambridge Theatre. 6.30 p.m.
Cast: Robert Montgomery, Rosalind Russell, Reginald Owen, Ralph Morgan, Etienne Girardot, Alan Dinehart, Jo Ann Sayers, Joan Marsh. **Director:** Edward L. Marin.

Although they have appeared together in three previous pictures, Montgomery and Miss Russell have never before portrayed the comedy roles that they reveal in their newest vehicle, a rapid-fire mystery comedy which comes as a sequel to last season's comedy hit, "Fast Company."

In "Fast and Loose" Montgomery plays the rôle of Joel Sloane, the merry madcap of rare book dealers, who, in his quest for a rare volume for one of his clients, becomes involved in a carnival of mystifying crimes which he eventually solves as an amateur detective. Miss Russell steps out of her usual character to play his equally madcap wife, Garda, who only complicates matters by her mirthful meddling and her incidental capture by gangsters.

Reginald Owen appears in one of his masterful character rôles, Ralph Morgan as the millionaire bibliophile, whose mansion becomes the amphitheatre of all the picture's complexities, and Etienne Girardot as the book collector whose yearnings for a rare volume causes all the trouble.

Off the Record (First National)

Phoenix Theatre. 8.30 p.m.
Cast: Pat O'Brien, Joan Blondell, Bobby Jordan. **Director:** James Flood.

Although this production has a newspaper background, it is, however, by no means to be described as a newspaper story but tells principally of the efforts of a girl reporter to reform a young tough kid, who has been sentenced to a term in a reform school. In order to be in a position to adopt the kid, she suddenly agrees to marry her fellow-reporter and boy-friend, Breezy—after Breezy has been unsuccessfully wooing her for years.

The husband soon learns that he is in for a rough time, for his bride informs him that they must take the kid with them on their honeymoon! Many hilarious complications ensue, and it is only after the kid has had another narrow escape from a reform school sentence that the trio are reunited and are once more one-for-all and all-for-one.

Friday

Colorado Trail (Columbia)

Own Theatre. 10.30 a.m.
Cast: Charles Starrett, Iris Meredith, Edward Le Saint, Al Bridge, Robert Fluke, Dick Curtis, Bob Nolan, Hank Bell, Ed. Peil, Sen., Edmund Cobb, Jack Clifford. **Director:** Sam Nelson.

The story concerns the dramatic range war which breaks out when a crooked cattle dealer, in order to force down the price of beef, blockades the only pass through which ranchers can drive their cattle out of the valley. Knowing there may be trouble he imports a gang of gun-fighters with whom Starrett, an adventurous young cowboy, tangles before he opens the trail and achieves romance. There are a number of popular range numbers sung by "The Sons of the Pioneers."

California Frontier (Columbia)

Own Theatre. 10.30 a.m.
Cast: Buck Jones, Carmen Bailey, Milburn Stone, Jose Perez, Soledad Jimenez, Stanley Blystone, Carlos Villarias, Paul Ellis, Ernie Adams, Forrest Taylor, Billy Fletcher, Glenn Strange. **Director:** Elmer Clifton.

In those lusty, riotous days which followed the discovery of gold in California the new country was swept by hordes of Americans. Some, athirst for quick wealth, instituted a reign of terror against the Spaniards who had lived peacefully on their land for centuries. The cruel situation which arises sends Buck into a thrilling chain of events. In befriending the lovely Dolores Cantova and her family Buck engages the renegades and killers in a duel to the death, bringing law and order out of the turmoil and winning the bright-eyed senorita.

Silver on the Sage (Paramount)

Carlton. 10.30 a.m.
Cast: William Boyd, Russell Hayden, George Hayes, Ruth Rogers, Stanley Ridges, Frederick Burton, Jack Rockwell, Roy Barcroft, Ed. Cassidy, Wen Wright. **Director:** Lesley Selander.

Hopalong Cassidy, Windy and Lucky, the tried and true comrades of previous adventures, ride and shoot again in "Silver on the Sage."

The rustlers are out again, and steal a herd of cattle from the Bar 20 Ranch. The miscreants have covered their activities by ingenious disguises, but Hopalong outwits them by penetrating their circle and becoming one of their associates.

Excitement develops from the thrilling action played out amid the grandeur of the West's most impressive natural arena. "Silver on the Sage" maintains the high standard of previous films in the series.

The Phantom Stage (General Films)

Own Private Theatre. 10.30 a.m.
Cast: Bob Baker, Marjorie Reynolds, George Cleveland, Forrest Taylor, Reed Howes, Tex Palmer, Murdock MacQuarrie, Glenn Strange, Jack Kirk. **Director:** George Waggner.

"The Phantom Stage," the latest Bob Baker starring vehicle to come from Universal pictures, tells an enthralling story of amazing stage-coach robberies. Every time a shipment of gold is taken aboard it mysteriously disappears. The plight of the lovely owner of the line, played by Marjorie Reynolds, becomes desperate when the Mail Service threatens to withdraw their business. Bob Baker and his pal, Grizzly, portrayed by George Cleveland, volunteer to drive the next stage and eventually outwit the gang and restore the prestige of the line. The rugged grandeur of the West provides a spectacular background to the story, which vouchsafes Bob Baker several opportunities to exploit his vocal abilities.

Les Gens du Voyage (Unity)

Academy Theatre. 1.30 p.m.
Cast: Françoise Rosay, Andre Brule, Marie Glory. **Director:** Jacques Feyder.

"Les Gens du Voyage" ("The Wanderers") is a dramatic story woven round the world of the circus folk, wanderers who travel endlessly from one town to another and bring with them their own little world of intrigue, jealousy, love and gaiety. Quarrels and friction are forgotten while the show goes on, and this exclusive little colony moves further on through the night, the long line of caravans carrying its animals, its baggage and belongings and finally, its actors, to yet another resting stage.

Come On, Rangers (British Lion)

Piccadilly Theatre. 3 p.m.
Cast: Roy Rogers, Mary Hart, Raymond Hatton, J. Farrell McDonald, Funnell Pratt. **Director:** Joe Kane.

Roy Rogers, Republic's latest outdoor action singing star, appears as a Texas Ranger in this thrilling and tuneful story of the Texas of old. A crooked politician takes advantage of the fact that the famous Rangers are forced to disband owing to lack of funds, and organises a State patrol which will aid his criminals. Roy, a former Ranger, organises a campaign against the crooks, who frame him, and the manner in which he extricates himself from a tight corner makes a gripping and interesting story. Rogers sings several new songs, and a subsidiary of the story concerns his romance with the daughter of a cavalry colonel.

Persons in Hiding (Paramount)

Phoenix Theatre. 7 p.m.
Cast: Patricia Morison, J. Carrol Naish, Lynne Overman, Judith Barratt. **Director:** Louis King.

"Persons in Hiding" is based on the authentic records contained in the book by J. Edgar Hoover, head of the famous Federal Bureau of Investigation—the "G-men."

J. Carrol Naish, as a small-time criminal who is inspired by Patricia Morison to go out for bigger coups, gives a brilliant delineation of the character of a petty thief who is led deeper and deeper into crime, dazzled by the calculating beauty. The film contains a fascinating exposition of the methods of the G-men in cleaning up crime. It is said to hold attention at every point. At one time it is the cleverness of the criminals which holds the audience in fascinated interest; then the painstaking ingenuity of the detectives provides an even more absorbing thrill.

Monday

Jesse James (20th Century-Fox)

Century Theatre. 11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.

Cast: Tyrone Power, Nancy Kelly, Henry Fonda, Randolph Scott, John Carradine, Henry Hull, Jane Darwell, Slim Summerville, Brian Donlevy, J. Edward Bromberg, Donald Meek, John Russell. **Director:** Henry King.

Produced in Technicolor, "Jesse James" has been hailed in America as the best screen entertainment of the year. The story, which is full of breathless suspense, relates the colourful career of one of the

NEW PRODUCT ANALYSED

DRAMA

Les Gens du Voyage
Persons in Hiding
Crime Takes a Holiday
Newsboys' Home
King of the Turf
Convict's Code
The Adventures of Jane Arden
Pirates of the Skies
Navy Secrets
Dead Men are Dangerous
The Spy in Black

COMEDY DRAMA

Fighting Thoroughbreds
Fast and Loose
Off the Record

WESTERN

Jesse James
Rio Grande
Frontiers of '49
Colorado Trail
California Frontier
Come On Rangers
The Thundering West
Overland Express
Silver on the Sage
The Phantom Stage

most notorious outlaws of the Wild West. It depicts how the railways, then building across America, illegally grab farming lands upon which to lay their tracks. In one instance the unscrupulous railroad men attack a small farmer, Jesse James, and kill his mother. He shoots the murderer dead, and the remainder of his life is spent as a hunted outlaw.

Among the many thrills in the picture are the re-enactment of the first train robbery; James's escape from prison; his flight with his beautiful wife to a country retreat; his desperate efforts to elude the police, who are out to get him alive or dead; his amazing daylight hold-up of a bank when he is betrayed by a member of his gang; his daredevil riding when, although severely wounded and his way blocked, he evades the police; and finally his promise to his wife to forsake his lawless life, only to be shot dead by the man who had betrayed him.

Crime Takes a Holiday (Columbia)

Cambridge Theatre. 3 p.m.
Cast: Jack Holt, Marcia Ralston, Russell Hopton, Douglas Dumbrille, Thomas Jackson, John Wray, William Pawley, Paul Fix, Harry Woods, Joe Crehan. **Director:** Lewis D. Collins.

Desperately fighting against time, Jack Holt, a two-fisted district attorney, tricks an underworld king into confessing his crimes before a million radio-witnesses, to make Columbia's "Crime Takes a Holiday" an unusual and distinctive murder-mystery.

Pressed by a "Citizens Committee" to stamp out gangland's racketeering, Holt attempts to contact the gang chieftain by pretending he can be bribed. When his emissary is murdered, he prosecutes an ex-convict for the crime, knowing that the man is innocent, confident that thus the racketeers will be tricked into revealing their hands. The gangsters avoid the trap, and in the exciting climax, the district attorney finds himself faced with the prospect of seeing his ex-convict accomplice sentenced to die unless he can capture the real murderer at the eleventh hour.

Newsboys' Home (General F.D.)

Phoenix Theatre. 6.30 p.m.
Cast: Jackie Cooper, Edmund Lowe, Wendy Barrie, Edward Norris, Samuel S. Hinds, Irving Pichel, Elisha Cook, Jun., Harris Berger, Hally Chester, Charles Duncan, David Gorcey, Wm. Benedict. **Director:** Harold Young.

"Newsboys' Home," a Universal picture lifted straight from the streets of a big town, should provide compelling and dramatic cinematic fare in which Jackie Cooper appears as the gang leader of the Little Tough Guys, who again bring all their hard-fisted, wise-cracking talents to the screen as a group of dauntless newsboys. They are engaged in battling oppressive gangsters in a ruthless newspaper war in which trucks are wrecked, newsboys slugged and beaten and news-stands smashed and burned. The romantic side of the film is ably carried by Wendy Barrie and Edmund Lowe as the newspaper owner and her debonair reporter.

King of the Turf (United Artists)

London Pavilion. 9 p.m.
Cast: Adolphe Menjou, Roger Daniel, Dolores Costello, Alan Dinehart, Walter Abel, William Demarest, George McKay, Tom Hanlow. **Director:** Alfred E. Green.

According to advance American reports, producer Edward Small has brought to the screen an exciting and swiftly paced picture set in the world of racing and gambling. This new United Artists offering is described as a picture that has everything in the line of entertainment—a strong story, quick dialogue, first-rate acting, a blend of humour, and drama with a capital "D."

The story concerns one, Jim Mason, a one-time figure of the turf and now a down-and-out, who rises from the lower fringes of the racing world to become one of the most publicised and spectacular figures of the Turf.

Adolphe Menjou, in his usual suave and sophisticated manner, plays the rôle of Jim Mason.

Roger Daniel—a fifteen-year-old lad, who was discovered by producer Small after a long and arduous talent-hunt, is a young newcomer who portrays a leading rôle as a jockey. Incidentally, some of America's best known racing stables are represented in the film, and some of the most popular figures of the American Turf actually appear in the production.



Jack Holt in a scene from Columbia's CRIME TAKES A HOLIDAY, to be Trade shown on Monday, March 13, at the Cambridge Theatre, at 3 p.m.

LONDON TRADE SHOWS are continued on page 14

C. E. A. ANNUAL REPORT

In no previous year of its existence has the Cinematograph Exhibitors' Association been called upon to deal with so many important matters, each possessing vital potentialities as regards their effect upon the future of the Association and the livelihood of its individual membership.

These matters are dealt with by W. R. Fuller, the General Secretary, in one of the clearest and most concise reviews of the year ever presented by the General Council.

The report opens with a reference to the

number of adverse factors experienced during the year—the decline in patronage with which 1938 opened slumped still further as the result of the international crisis—the shortage of product—both British and American, combined with the growing dominance of the major circuits added to the complexities of the exhibitor.

Major causes with which the Association had to deal included the Films Act, grading, redundancy, unfair bars, small exhibitors' terms, the relations of exhibitors with labour, the entertainment tax. These and other subjects

reveal the wide scope of the Association's work, any of which, as the report observes, might previously have been described as "epoch-making," but which, "while causing, perhaps, a greater measure of anxiety, cannot ever bewilder the General Council in its approach to their solution."

The annual general meeting of the C.E.A. will be held at the Mayfair Hotel (Ballroom), Berkeley Square, W.1, on Tuesday, March 14, at 2.30. This will be followed in the evening with the annual dinner at the Grosvenor House Hotel at 7 for 7.30 p.m.

ANXIOUS YEAR CONCLUDES ON OPTIMISTIC NOTE

Dominance of Circuits and Shortage of Product as Major Problems

THE Act is briefly summarised by saying that it was expected to produce in its first year approximately 100 films of an improved quality, as against a previous British production of about 225, which included a considerable number of "quickies." This prediction looks like being borne out in practice.

One outstanding feature has been the absence of British independent product, for which blame is not attributed to the Films Act. This drop in numbers of British films happens to coincide with the decrease in American production.

Diminution in numbers either of British or American films is in itself a matter of vital concern to exhibitors, but the two together create a problem to which the most serious consideration must be given.

One result of a lessened British film production was anticipated in the Cinematograph Films Act, and the quota upon exhibitors was lowered in order to be in keeping with the smaller number of films expected to be available.

Criticism of the Act at this stage is considered to be premature, owing to the short time it has been in operation, but it is a subject to which the General Council's immediate successors will inevitably pay considerable attention.

Grading

The grading controversy with the K.R.S. is dealt with fully. This was a policy whereby the renters met weekly over lunch in a Soho restaurant and allocated their films into two grades, "A" and "B." . . . The renters offered as an excuse for their policy that it was designed to stop the evil of showing two "A," or super films upon one programme, which many exhibitors also desired to see stopped. Your General Council had no hesitation in saying that the policy would not stop such exhibitions, and that it would increase film rentals to every exhibitor in the country.

After detailing steps taken to defeat the K.R.S. action, the report goes on to say that "The controversy produced such an interruption of business that the K.R.S. readily sought to meet the C.E.A., and offered to refer the dispute to arbitration."

Without hesitation they executed a masterly retreat by withdrawing the grading policy and dropping at the same time any further interest in the exhibition of two super films upon one programme. They also described the idea of arbitration as a means of settling a trade dispute as unnecessary.

Your General Council was left in the position that while having succeeded completely in protecting members from the innovation of the greatest danger from collective selling that had ever threatened exhibitors as a body, in regard to other trade matters that cried out for remedy the position reverted to the status quo ante, although joint talks with the K.R.S. still proceeded.

The General Council comment on the situation is that the campaign affords an example of what it can do to protect members from impositions when it has a united body of all sections of exhibitors to support it.

Overbuilding

Overbuilding has not been so prominent during the past year, as it has not been so easy to obtain investment money for new cinema buildings. The public has become aware that the number of cinemas has approached saturation point, except for expansion consequent upon rebuilding or to take care of new residential centres. Even so, as mentioned at the beginning of this report, there has been a net increase in the number of new cinemas of about 140, providing an increase of about 175,000 seats.

Attempts to secure legislation to deal with this problem having failed, the General Council interested the K.R.S. in a scheme whereby the C.E.A. and K.R.S. should consider any new cinemas before they were erected, and, if satisfied that they served a public need, would issue a licence

to trade. The K.R.S., however, found itself unable to secure unanimous agreement, without which it was impossible for it to proceed, and the position reached a deadlock.

In consequence of the decision in the High Court in *Rex v. Barnstaple Justices—ex parte Carder*, the procedure of opposition to provisional licences is no longer available, but the Council was supporting the efforts of two licensing authorities applied in Parliamentary Bills for authority to institute such procedure.

Unfair and Strangulation Bars

This is a subject on which there is much sympathetic agreement between exhibitors and renters. Unfortunately, it is a subject on which there is not the same agreement between exhibitors as on the two foregoing subjects.

Unfair and strangulation bars are imposed by the largest groups of exhibitors on lesser, and so on down the scale, and the K.R.S. has been invited to consider the formation of a joint committee which, after consideration of all the circumstances, would be able to say whether or not a bar was unfair and unnecessary to the interests of the cinema in respect of which it was imposed.

If the joint committee came to that conclusion the bar should then be no longer granted by the renters. This discussion proceeds.

Two-Super Shows

It was hoped to solve this problem with the co-operation of the K.R.S., but, as explained previously, they elected to discard it from joint discussion. In this matter your General Council finds itself in the difficult position of trying to reconcile the conflicting interests of powerful circuits and large numbers of independents. The subject is further complicated by differing opinions upon what constitutes a super film.

A committee had had many meetings trying to devise a scheme, but ultimately found itself obliged to report that it was unable to define a "super" film, and that it regarded the problem as unsolvable. Efforts were, however, continuing to be made by another committee which was to interview the exhibitors who were showing two super films in one programme.

Rentals for Small Exhibitors

The K.R.S. has continued to decline to discuss film rentals collectively with your General Council.

During the discussions at the early part of the year your General Council, through its Negotiation Committee, invited the K.R.S. to stabilise Small Exhibitors' terms, which operated haphazardly, and to extend them to the following proposition:—

1. That Small Exhibitor Terms in future should be:—

(a) Applied to all cinemas whose 12 months' average takings do not exceed £150 per week.

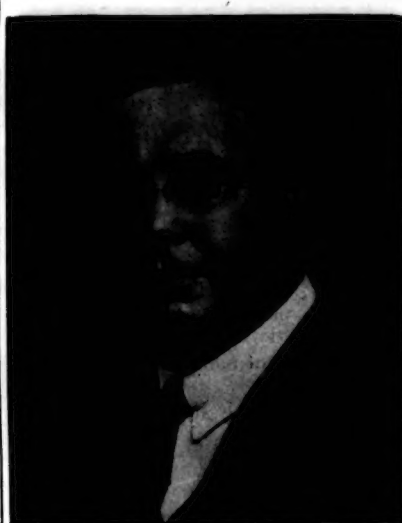
(b) Applied to the whole programme (up to the length usual in the district) to be booked at 25 per cent, up to the weekly average and 50 per cent, on any sum above that average.

(c) Applied to all features released by the renters.

2. That an allowance be made of 5 per cent. of the takings for a supporting feature (where a second feature is usually played) where the renter cannot supply this.

With one exception—Associated British Picture Corporation, Ltd., which intimated that it adhered to the Small Exhibitors' terms—every renter replied in much the same terms; that he was prepared to deal with his customers individually, but that he could not deal with the question either on the basis of a formula or through the C.E.A.

The exhibitors who had responded to the request for particulars are being furnished with copies of these letters and are strongly advised to follow them up direct with the



W. R. FULLER,
General Secretary of the C.E.A.

renters concerned, and to report to the Association any refusals.

Condition of Prints

In the early part of the year complaints as to the condition of films increased in volume so much that there was obviously something wrong; 6,543 replies were received to the questionnaire, which were analysed in detail. The General Council appointed a committee, which visited those renters and recording companies which were blamed. As a result, a number of causes were located and remedied.

The committee presented a very full report of what was one of the most effective investigations that it has ever conducted. The committee offered to take another census if complaints continued, and the best tribute to the effectiveness of its work is the fact that since its report complaint has been negligible.

Relations with Labour

Relations with labour continue to be friendly. Following the recognition by your General Council of the National Association of Theatrical and Kine. Employees as the appropriate trade union for the employees of cinemas, it is a pleasure to record the support which has been extended to that policy by the branches of the association. Agreements which have been concluded between association branches and branches of the N.A.T.K.E. were detailed.

There was an interruption to these happy relations, brought about by some internecine strife between the Electrical Trades Union and the N.A.T.K.E. following a recruiting policy of the E.T.U. which consisted of making extravagant promises to operators, and in the middle of the negotiations for branch agreements which were proceeding harmoniously with the N.A.T.K.E. a strike of operators was launched by the E.T.U. in London, Manchester and Hull. A determined effort was made, and in London some 450 operators responded.

However, the branches concerned and the members stood solidly together, and the strike was a failure.

The General Council acknowledges the assistance it has received—and, for that matter, the assistance has been available also to the N.A.T.K.E.—from the Rt. Hon. Ernest Brown, M.C., M.P., Minister of Labour, and F. W. Leggett, C.B.E., of the Department of Labour. Their surveillance has been of the greatest help in enabling both parties to reach agreement.

One complaint, however, is voiced.

Despite the conclusion by so many branches of agreements and the willingness of other branches to conclude as soon as the N.A.T.K.E. is ready to negotiate, the cinema industry continues to be assailed in some labour quarters with abuse as to the conditions operating for employees. The word "abuse" is used deliberately. Those who are responsible for the abuse are either wilfully ignorant or are designedly attempting to wreck the good work which the N.A.T.K.E. has done on behalf of employees for a number of years.

During the year the National Joint Appeal Board, the final instrument in the conciliation machinery set up in respect of the various local agreements was agreed to. With a complete scheme of recognition and conciliation it is anticipated that relations with labour will continue friendly.

Cinematograph Films Council

The functions of the Films Council, created by the Cinematograph Film Act, 1938, are briefly discussed and the opinion hazarded that it may play an extremely important part in the future development and organisation of the Film Trade.

It has not yet been in existence long enough for the General Council to make more than a brief reference, except to state that the exhibitor representatives enjoy the confidence of the General Council and of the members of the association.

One of the items which is under consideration by the Cinematograph Films Council is Co-operative Booking. The General Council was invited to submit its views, and the K.R.S. was similarly invited. Each society's views were then submitted to the other society for further comment. It was anticipated that reference to this matter would probably be made in the first annual report which the Cinematograph Films Council will make to the President of the Board of Trade.

Entertainments Tax

While the General Council declares that it is prepared to shoulder burdens necessary in times of national emergency and not to embarrass the Chancellor of the Exchequer with campaigns, it also proclaims itself just as much as ever opposed to the Entertainments Tax, and that it does not want its willingness to do its duty to cause possible remission to be overlooked through absence of nuisance value.

When in April last application was made for the reduction of the Tax from 1d. to 1d. on seats up to and including gross admissions of 9d., the General Council was informed that such remissions would cost the Exchequer £400,000, which was not available.

Recalling that the Chancellor had intimated his intention of reviewing the whole of the working of the Entertainments Tax before the next Budget, the General Council is again making a plea for a remission of a similar amount to the last application, but always has as its ultimate goal the abolition of the Entertainments Tax.

Service Charges

It is pointed out that when the talking picture revolution arrived exhibitors had no option but to sign equipment contracts irrespective of whether they approved the terms, conditions and charges. The service charges which were then insisted upon were exceedingly disadvantageous to exhibitors. Now, with most of these contracts within sight of termination, exhibitors see a release from what they have regarded as a state of bondage.

Constant contact had been maintained with the various lessors of apparatus, and particularly the Western Electric Company, which has furnished the greatest number of installations. Although this company had made small reductions in its service charges, the General Council does not think they are anything like sufficient, and in the meantime

Continued on page 8

NO BIRMINGHAM POSTERS AFTER MARCH 25

C.E.A. Branch Request Renters' Co-operation

MODIFICATION OF SEATING REGULATIONS

THE scheme for the elimination of poster advertising in Birmingham will operate as from March 25. That decision was arrived at by the Birmingham and Midland C.E.A. at the meeting held on February 24, when H. Ferrier Cornforth presided over a good attendance.

Members deemed it desirable that the renters should be invited to co-operate in making this scheme a success, and accordingly it was decided that they should be requested not to undertake any form of poster advertising in the city.

The branch also accepted the suggestion of the General Council to hold a special meeting of Western Electric set users with a view to furnishing head office with their views concerning W.E. service charges.

Seating Regulations

Correspondence with the Clerk to the Birmingham Justices was read, and Coun. W. T. Hodges reported upon the various interviews which he and A. W. Rogers had had with the chairman of the Entertainments Committee of the Justices and the surveyor. A draft resolution recommended by the Plans Sub-committee of the Public Entertainments Committee modifying the regulations relating to seating in places of public entertainment in suitable cases was considered and approved.

There appeared to be lack of uniformity in the records that were required to be kept relating to juvenile Sunday employment, and a certain amount of duplication. The secretary was requested to communicate with the chief education officer for Bir-

mingham to ascertain if the register of Sunday employment which the licensing justices require exhibitors to keep would be acceptable in lieu of the statutory form VII.

Two Supers

A letter from the North Staffs branch was considered, and it was decided that this should be referred to the delegates for their consideration.

One new member was reported.

N.A.T.K.E.

Draft agreements relating to the kinemas in Coventry and Wolverhampton were ratified, subject to two minor amendments to be agreed between the Negotiating Committee and the general secretary of the N.A.T.K.E.

Sunday Films Committee

H. B. LANE (chairman) reported that the usual meeting had been held, preceded by a luncheon at the invitation of the C.E.A. He expressed the thanks and appreciation of the members of the Sunday Films Committee for the hospitality extended to them by the branch. At the meeting, films which had been Trade shown were reviewed, but no film was considered unsuitable for Sunday showing.



Dolores Costello and Adolphe Menjou in *KING OF THE TURF*, which U.A. is Trade showing on Monday evening

Dundee and Second-Run Films Delay

SPECIAL MEETING CALLED

Complaints of delay in second-run presentations were discussed at last week's meeting of the Dundee section of the C.E.A. Small exhibitors' terms were also discussed.

It was declared that owing to a certain kinema holding up its screenings, the showings at second-run theatres had to be postponed.

A small committee comprising district exhibitors was appointed to consider the matter.

S.T.B.F. Drive

The question of improving the amounts contributed to the Scots Trade Benevolent Fund was also considered.

It was agreed to insert in the pay envelopes of employees printed slips showing grants paid out and contributions received from the Dundee section. It was also decided, in order to encourage a sense of competition among houses in connection with the contributions, to have the boxes opened at a Dundee bank instead of at Glasgow as at present.

The reason for the poor attendance at the annual luncheon of the section is to be investigated.

Devon Names Labour Conciliators

MEN WHO WILL REPRESENT EXHIBITORS' INTERESTS

REPRESENTATIVES to Joint Conciliation Boards with the N.A.T.K.E. were appointed at last week's meeting of the Devon and Cornwall Branch, when Leslie G. Hill (Truro) presided in the absence of the chairman (Major A. O. Ellis.) A strong plea was made for the remission by the renters of publicity charges, and, as briefly reported last week, advocacy was given of tax-free seats up to a shilling.

Reference was made to an agreement arrived at with the local branch of the N.A.T.K.E. regarding grading and working conditions of employees in the Exeter, Torquay, Paignton, and Newton Abbot area. Terms are similar to those which apply to the Plymouth area.

C. H. RUNDLE (the secretary) submitted a letter from the Plymouth secretary of the N.A.T.K.E. asking for an early meeting of the Conciliation Board, which, he said, had been suggested by T. O'Brien, the general secretary of the N.A.T.K.E.

The CHAIRMAN thought it was an obligation to which the C.E.A. was committed, but the question was whether it should be for Plymouth only or for the whole area?

The SECRETARY said there should be a Board for each area in order that they should have information peculiar to the various districts.

It was decided to appoint representatives for the Plymouth and Torquay areas, five for each, with the secretary (Mr. Rundle) in each case, as follows:

Plymouth: Major A. O. Ellis, and Messrs. A. C. Spary, R. S. Bromhead, H. B. Mather and E. V. Glenister. Torquay: Major A. O. Ellis, and Messrs. J. D. Saunders, A. C. Spary, W. Eastaway Smith, and W. F. Gilley.

Entertainment Tax

The CHAIRMAN referred to the proposal by the General Council to get the Chancellor of the Exchequer to abolish the 4d. from the tax on the ninepenny seats, and said he was of opinion that if representations were made it could be done.

W. F. GILLEY moved approval of the General Council's decision.

C. J. BURROW proposed that the General Council should be asked to urge total abolition. He felt they should have made a much stronger fight against the tax years ago.

W. PICKLES, J.P. (Buckfastleigh), was surprised at the General Council proposal. Many of the exhibitors had abolished the ninepenny seats, and made it sixpence and one shilling. It would have been better, he thought, to urge the reduction of one penny on the shilling seats. "Unless we adopt a more aggressive attitude we shall never get it taken off, and we shall continue to have to submit to so much of our takings being taken from us." Mr. Pickles added they should send a deputation to see the Chancellor.

The SECRETARY said it was too late to do that this year.

The CHAIRMAN remarked that a lot of theatres were not paying entertainment tax, and instanced some in Cornwall where threepenny admission tickets were issued.

After further discussion it was resolved to support the General Council's action in asking for a remission of tax, but to press for abolition up to one shilling.

Free Publicity

A discussion arose as to the amount of free publicity exhibitors were getting from the K.R.S., and it was pointed out by some members that theatres got their publicity posters and other matter free, and they could not understand how it was that kinema exhibitors had to pay for it. All sorts of things such as chocolates, cigarettes and ices were widely advertised by the producers and the vendors got the benefit, and it was felt that the independent exhibitor ought not to be called upon to pay for such publicity as they had to.

W. EASTAWAY SMITH remarked that that was where the solidarity of the K.R.S. was beating the exhibitors.

C. E. KINGDON (Launceston) suggested they should ask for an advertisement allowance.

A member suggested that as the renters controlled all that the exhibitors got in the way of pictures, the latter would necessarily have to do what the renters told them to do.

The CHAIRMAN: In which case our organisation is not worth while. If we have got to do what the renters tell us to do, then God help us.

It was eventually resolved that General Purposes Committee be asked to approach the renters with a view to obtaining an allowance for publicity and advertising.

Films Act and Quota

The CHAIRMAN said he noticed there had been considerable discussion concerning the shortage of product, and felt it was a matter on which the General Council should take strong action. The Films Act was brought into being to strengthen the position of the British exhibitor, but, in his opinion, the opposite had taken place. The Films Act had strengthened the stranglehold on the British exhibitor.

A letter was read from H. M. Williams (Lostwithiel, Cornwall) announcing the formation at St. Austell of a court of the Guild of Projectionists. Already there were 21 members, and it was asked that facilities might be given them for carrying out these meetings, which would take place on Sundays.

The branch viewed the application favourably.

C.E.A. AND W.E. ALL QUIET ON SERVICE TALKS

No Report Until After General Council Meeting

THE official intimation of the meeting between the executive of the C.E.A. and Western Electric on the subject of service charges is as follows:—

The C.E.A. representatives, consisting of K. A. Nyman (president), E. J. Hinge (vice-president), Major A. J. Gale, O.B.E., J.P. (treasurer), B. Evans, A. B. Watts, J. Pollard, J.P., Chas. P. Metcalfe, A. R. Favel, Coun. R. E. Richards, and W. R. Fuller (general secretary), met Mr. Stevenson, president of E.R.P.I., and Mr. Palmerton, managing director of the Western Electric Co., Ltd.

Various points were discussed, which will be the subject of full report to the next meeting of the General Council.

The General Council will issue full instructions immediately following its next meeting to all Western Electric users and to other members.

CONTINUED FROM PAGE 7

Annual Report Comment on Free Shows and Television

has advised members not to renew installation contracts until more favourable terms are secured. Discussions are proceeding.

Legislation

Successful opposition by the association to a number of Parliamentary Bills is reported.

The General Council was called upon to advise members concerning the Young Persons (Employment) Act, which came into operation on January 1, 1939, and had been invited to offer its views in relation to Air Raid Precautions. These latter deliberations were private, but in due course a report will be presented.

The extreme value of this kind of protective work is emphasised as in this connection exhibitors might inadvertently be saddled with requirements the cost of which would run into millions of pounds. Had the General Council done nothing else during the year, its attention to this one item alone in the interests of the members would have abundantly justified its existence.

Anti-aircraft insurance is an incidental matter which arises in this connection, and which is also being given attention.

Free Shows

Action had been taken in regard to complaints received from members wherever free shows on non-flam film are given and by the submission of evidence to the recently appointed committee of the Home Office, under the chairmanship of Lord Stonehaven. The committee's report is now awaited as the next step in dealing with this important question. There has also been joint consideration with the K.R.S. The optimism with which these discussions are regarded is reflected in the following observation: "It will probably fall to the lot of the succeeding General Council to report the accomplishment of some of the objectives which have been the goal for the past three years."

£39,000 Surplus

The annual accounts again indicate the steady progress of the association. Subscriptions have risen from £27,244 in 1937 to £29,173 in 1938, an increase of £1,929.

A new item appears in the accounts for "Advertising," which was incurred during the grading campaign for announcements relating to that campaign in the Trade Press of this country and of the U.S.A.

Political Fund expenditure this year has had to bear the major items in connection with the Cinematograph Films Bill campaign.

Head office accounts show a surplus of £1,392 for the year, while the branches show a surplus of £1,762. The accumulated surplus at head office is now £18,260, and at the branches £20,826, a total of £39,086.

Legal and Rating

The Legal Department has had a very busy year, according to Norman Hart, the association solicitor, who details instances where it has been of the utmost value, particularly in disputes between exhibitors and licensing authorities and in the interpretation of new legislation such as the Films Bill, the Young Persons Act, and the Shops Act. Some 57 Corporation Bills had been dealt with and the exhibitors' interests protected and many differences with renters had been adjusted.

The report by Graham Motion, F.S.I., the association's rating consultant, also reveals the great value of this department to the exhibitor.

Two clauses for general use in film contracts have been agreed with the K.R.S. One indemnifies an exhibitor in respect of actions for libel or breach of copyright (other than performing right). The other varied a clause which has hitherto prevented second- and subsequent-run exhibitors from sending out monthly programmes through the post until after the expiration of prior advertising rights of first-run exhibitors. Three rating appeals had been assisted to stop a practice of assessing kinemas on a basis of a percentage of takings. In two cases the rating authority sought to assess on a basis of 10 per cent. of the takings.

Lord Baldwin's Fund

Reference is made to the magnificent response of exhibitors, who contributed over £26,000 for the Lord Baldwin's Fund for Refugees.

The subject of "Television" is relegated to a paragraph headed "Various." It is stated, however, that the progress of television is a subject of regular reports to the General Council. These reports are published and made available to members so that they can keep pace with all its developments.

The agreement to stop the broadcasting of stage and variety turns from kinemas is commented upon.

Owing to the lack of support the proposed National Advertising Scheme, it is stated, has not made any progress. Similarly no progress is reported in regard to the proposals for a statistical bureau which were referred to the British Film Institute.

In order that long service should be recognised, the General Council had instituted a long service badge for 15 years' service on the General Council. The first badges will be presented at the annual dinner. Past-president's badges will also be presented at the annual dinner.

Suggestions from branches that the basis of grading for subscriptions payable should be revised have been investigated in detail, but as these would have involved a complete upsetting of the Association's organisation, the conclusion was arrived at that the proposals were impracticable.

Membership

Steady membership increase is reported, there having been a total addition of 131 new members. The branches reporting the chief increases are: Northern 21, Scotland 20, London 16, Birmingham 13, South Wales 10. The largest decrease in individual membership is reported from the Eastern Counties, which lost three members during the year.

The report concludes upon an optimistic note. "There is every reason for confidence," it states, "but there are one or two extremely difficult problems arising which will require much thought and consideration."

The parasitic development and pre-dominance of the circuits, particularly pronounced during the past year, brings in its train a number of problems affecting independent exhibitors. Let us explain that the adjective "parasitic" is not used in any uncomplimentary sense, but in its true economic meaning as representing a growth which absorbs what already exists rather than creates. The General Council has briefly considered one or two aspects which have a bearing on this situation, but there will need to be further and fuller consideration by the succeeding General Council.

The lessening of product which has also manifested itself at the conclusion of the year is another problem appearing for the first time in the history of the Trade. This problem is important and urgent, and undoubtedly will receive early and anxious consideration by the new General Council.

BUTCHER'S *Two Reelers*

SHORT FILMS OF GREAT INTEREST TO ALL CLASSES

"YOUTH MARCHES ON!"

Not a Travelogue.
Something Distinctive
Something Different.

EXHILARATING.

INSPIRING.

INSTRUCTIVE.

ENTERTAINING.

100%
Entertainment

"MELODIES OF THE MOMENT"

Popular and Entertaining Musicals,
featuring well-known Radio Artists.

Produced and Directed
by
HORACE SHEPHERD

"MY FRIEND THE DOG"



We are all animal lovers and
you will love Bob in this Film

"Thoroughbreds"



Far from the din of the race-course we discover a Gipsy Encampment—hidden away in a clearing in the woods, and see how the gipsies take as much care of their shaggy ponies as do the trainers of Derby winners! Here we find our little Gipsy boy, Tommy, whose ambition is to become a jockey—we follow his adventures as he journeys first to Mr. Tom Waite's Stud Farm.....

"OLIVERS and QUAYERS"

A Fascinating Film
with great attractive
value to the general
public

IN PRODUCTION —Provisional Titles:

"JUDY BUYS A HORSE." Story of a little girl—her horse—training—racing, etc.

"BOB STEPS OUT." Bob is our well-known dog—he visits and discovers the young things at the farm—in the woods, etc.

"COUNTRY FRIENDS." The pony clubs of Britain—excursions to well-known places—understanding people.

"HAPPY DAYS." We discover all those places where happy children can be found.

ALL MADE IN ENGLAND
AND OF COURSE BRITISH QUOTA

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TWO REELERS

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175 WARDOUR STREET, LONDON.

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ACTION COMES BACK TO T

DARRYL F. ZANUCK'S
PRODUCTION OF

JESSE J

TYRONE

POWER

NANCY

KELLY

HENRY

FONDA

RANDOLPH

SCOTT

HENRY HULL • SLIM SUMMERVILLE • J. EDWARD
BROMBERG • BRIAN DONLEVY • JOHN CARRADINE
DONALD MEEK • JOHN RUSSELL • JANE DARWELL

Directed by HENRY KING

EXECUTIVE PRODUCER AND ORIGINAL SCREEN PLAY BY NUNNALLY JOHNSON



COMES BACK TO THE SCREEN *in* TECHNICOLOR

E. J. JAMES

**NANCY
NELLY
RANDOLPH
COTT**

**ERVILLE • J. EDWARD
BY • JOHN CARRADINE
SELL • JANE DARWELL**

**RY KING
EN PLAY BY NUNNALLY JOHNSON**



**20th
CENTURY
FOX**

“ ‘Princess’ 100% Box Office ”

FOLLOWING a special Press preview in Hollywood of 20th-Fox “Little Princess” starring Shirley Temple, Mr. Sam Harris cables:

“The ‘Little Princess’ is without doubt a one hundred per cent. universal box-office attraction with special appeal that will create an overwhelming demand by every exhibitor in the British Empire. Sentiment, mirth, love, fantasy and patriotism are interwoven in a very skilful manner. Cast throughout faultless, Shirley Temple giving greatest performance ever. The master mind has made an unusually attractive picture play not only for every type of audience but for all ages.”

This is the third of the big Technicolor pictures on the current 20th-Fox schedule.

Extract from "The Cinema" of February 22nd.

It is customary to advertise Technicolor films in full colour. The above tribute to “The Little Princess” is so striking we consider it needs no colouring on our part.



LONDON TRADE SHOWS:
CENTURY THEATRE, 11 a.m., 3 p.m., 6.30 p.m. and
8.30 p.m. THURSDAY, MARCH 16th.

MEARS REPLIES TO V-P VOTE CRITICISM

Allegation of Buying Circuit Support Strongly Refuted

"DOVENER AND I VERY GOOD FRIENDS"

ATTENTION was drawn at the monthly meeting of the Portsmouth branch on March 1 to a remark by a speaker in the Leeds branch who suggested that "as the position was at present the big circuits virtually selected the President of the C.E.A. as the result of the system of voting." The report also contained a statement that this practically amounted to buying votes. The Portsmouth branch is particularly interested in the matter, as its chairman, Coun. H. P. E. Mears, is one of the candidates nominated for the office of Vice-President.

Coun. MEARS stated that his personal attention had also been drawn to the matter by several friends, and he had given it some consideration, but he really thought that a man who was aspiring to office in the association should place himself above controversy of this description. Anyone who had known him for any length of time would know that the suggestion as applied to himself was an impossible one.

The circuits voted according to constitution, the same as everyone else, and if he was getting the circuit votes he would be both proud and honoured, because there had never been a more stalwart independent or a more straightforward opponent of the circuits at any time than himself. (Hear, hear.)

One of the candidates had to get the circuit votes and it was usual to approach them and ask for their votes, just as the independents were approached. "I approached the circuits," Coun. MEARS stated, "and in one case I was told 'We shall vote for the best man.' Another said: 'It is a bit early; we will wait and see,' and the only definite intimation I had was from Oscar Deutsch's secretary, who told me: 'We have received your request for support in this election and we are definitely voting for Mr. Dovener and not for you, because Mr. Dovener is a very good friend to us.'"

Nothing could be fairer and more honourable than that, added the Chairman, and that was the end of it so far as he was concerned, but to accuse him of buying circuit votes was laughable. All he could say was that he had been for seven years the chairman of the Bournemouth sub-branch, and that was an independent hotbed. The best thing to do in regard to the remarks passed at the Leeds branch was to forget that they were ever made.

"The best man will win," Coun. MEARS said, "and Dovener and I are very good friends. He is a very fine fellow, and he is just as much entitled to that seat as I am. I wish him all the luck in the world, but I hope I shall beat him."

F. B. B. BLAKE remarked that the whole thing was ridiculous. At the General Council meetings Coun. MEARS had always been very outspoken about the circuits as an independent exhibitor.

Coun. MEARS added that the constitution of the association must be upheld, and it was essential that they should create, if they possibly could, an amicable feeling between the independents and the circuits, because there were many times when they needed the circuits' support. It would be an agreeable surprise to him if he got the support of the circuits in the election, but others seemed to know more about that than he did himself.

It was stated that so far as one of the biggest circuits was concerned, their nominees were left to vote as they pleased, without any advice, and the matter was then allowed to drop.

Longer S.O. Hours

It was also decided to consider at the next meeting the question of making a further application for the extension of the Sunday opening hours, so as to allow time for the showing of two complete programmes.

Free Shows

The SECRETARY reported that the complaint made by the branch with regard to free shows in the district had been brought before the General Purposes Committee of the C.E.A., and apparently information was being gathered for submission to the Home Office with reference to the need for regulations governing the exhibition of the slow-burning type of film.

Mr. BLAKE stated that the General Purposes Committee had had a long discussion on the matter. The trouble was not so much that these films clashed with the late runs as the fact that they were being shown at the same time as reissues. It also appeared that in the majority of instances brought forward the films were being used with portable sets let out by Western Electric.

W.E. Renewals

In a letter from the General Secretary it was suggested that a meeting should be called of Western Electric users with a view to urging them not to renew their contracts on present terms, but to make inquiry as to the use of other sets.

It was pointed out, however, that this matter had been before the branch at their last meeting, when it was decided to give the fullest support to the General Council.

Tax Relief?

Arising out of other General Council matters, Mr. BLAKE stated that there was little likelihood of any substantial concession being made in regard to entertainment tax, in view of the cost of armaments, but it was felt that the tax should start at a penny instead of 1½d., which would give them 8d. net for a 9d. seat instead of 7½d., and it was proposed to make representations to that effect.

Members were also being asked to co-operate in showing half a dozen trailerettes of 70 seconds each relating to the Air Force to encourage recruiting.

Mr. GLENISTER remarked that these trailerettes were very well produced, and members were recommended to include them with the newsreels.

The CHAIRMAN said he was sure every one of them would give all the support they possibly could to recruiting for the national service.

"Small Man's" Terms

Referring to the negotiations in regard to small exhibitors' terms, Mr. BLAKE stated that the replies from the renters were all couched in very similar language, and they were largely to the effect that while they could not do all the association asked they would consider individual applications.

The CHAIRMAN pointed out that it was up to members to make their applications and then if they were refused the attention of the renters could be drawn to the fact that they were not carrying out the promise contained in their letters.

Local Help for C.T.B.F.

R. C. O. VIVEASH (the secretary to the Cinematograph Trade Benevolent Fund) wrote suggesting that the Portsmouth and Sussex branches should combine in the formation of a South Coast Committee to promote an active interest in the Benevolent Fund in the towns in its area to help in making a success any scheme for raising revenue and to consider local applications.

No Increase in P.R.S.

Fees

C.E.A.'S SUCCESSFUL FIGHT

Terms of the New Agreement

THE forecast recently made in these columns that the new P.R.S. licence fees would remain substantially the same as under the current agreement, which expires on April 5, is borne out by the joint statement issued last week by the C.E.A. and P.R.S., on the renewal for two years of the existing agreement. There are two changes in the discount, which was formerly 7½ per cent. and now becomes 5 per cent. Kinemas not exceeding £12 10s. 0d. money holding capacity used to pay £3 3s. 0d. net, and will now pay £3 6s. 6d.

Exhibitors are warned that if they do not apply by April 12, 1939, for the renewal of their C.E.A. licence, the right to the licence is jeopardised, and the P.R.S. will insist upon the taking out of a general licence as from April 5, 1939, and no discount will be allowed. If the C.E.A. licence fee is not paid by May 6, 1939, the exhibitor will lose the discount of 5 per cent.

In detailing the substance of the negotiations between the two organisations in regard to the new agreement, the official statement says:—

"The Performing Right Society maintained that the fees payable under the existing tariff do not adequately represent the value to cinema exhibitors of the music under P.R.S. control, and referred to the dissatisfaction with the present rates felt by its members and the members of foreign societies it represents. In particular, reference was made to a resolution passed in June, 1933, at the International Congress of Performing Right Societies at Stockholm, pressing for a substantially higher cinema tariff for the United Kingdom.

C.E.A. Pleads Hardship

"During the course of the negotiations, the P.R.S. offered to submit to arbitration its proposals for a higher scale of fees. The C.E.A. suggested, on the other hand, that there should be a reduction in P.R.S. fees, for it has been throughout the contention of the C.E.A. that the fees should be reduced, not increased, and that falling agreement by negotiation this would be a point which they would strongly press in arbitration.

"In any case, it was contended that the payment of higher fees by exhibitors would be very difficult at the present time of unprecedentedly poor business and heavy financial loss among the great majority of exhibitors.

"Solely in consideration of these representations, the P.R.S. has agreed to continue the present scale of fees for a further two years to April 5, 1941, which approximates to the conclusion of the Society's septennial period, subject only to the reduction of the discount for payment within one month, from the present rates of 10 per cent. and 7½ per cent. to 5 per cent. in all cases.

Future Action

"The P.R.S. desires exhibitors to realise, however, that in its opinion the present tariff does not provide adequate remuneration for the right to perform its copyright music in public, and that when the time comes for the new contract to be made, as from April 6, 1941, it will put forward again a more closely graduated scale of fees at rates more in accordance with those ruling on the Continent.

"The parties have agreed that, failing a settlement by negotiation at that time, the matter shall be referred to arbitration, the award of the tribunal to be binding on the members of the Society and of the Association respectively."

EASTERN COUNTIES ON SERVICE COSTS

More Support for G.C.

A special meeting of the Eastern Counties branch, convened to consider Western Electric service charges, was held in the Haymarket Picture House, Norwich, last week. The Chairman (D. F. BOSTOCK) presided with D. M. Attree (vice-chairman).

The CHAIRMAN informed the members that the meeting was called to discuss the W.E. service charges.

After discussion, in which the Chairman, R. J. Atherton, E. V. Barr, Cliff Diamond, E. Mills and B. C. Sullings took part, it was resolved, on the motion of Cliff Diamond, seconded by E. V. Barr, that "the members of the Eastern Counties branch agree that they should give every support to the General Council in their efforts to obtain reductions in service charges."

West Lancs. Committee to meet N.A.T.E.

The Negotiating Committee of the West Lancs branch to confer with the N.A.T.E. on hours and wages in the North-West has been appointed as follows: Messrs. Cannon, for Gaumont-British, Holland (Odeon), and Speakman (A.B.C.); Messrs. Angers and Onda for Preston; Messrs. Addenbrooke and Naylor for Morecambe; Messrs. Hall, Fennell and Mellor for Blackpool; Messrs. Dobson, Brennan and Holland for the Northern area of the branch.



F. B. B. BLAKE

The idea was favourably received, and Coun. MEARS, Capt. SMITHSON and Mr. BLAKE were appointed as the Portsmouth representatives.

Watching Legislation

With reference to the Gosport Corporation Bill, in which there are clauses affecting exhibitors' interests, the General Secretary wrote stating that they had not been able to get the promoters to amend these clauses to satisfy the association's requirements, and the Parliamentary agents were therefore preparing amendments which they proposed to submit.

Communal Publicity

The members discussed further the issue of guide cards and the publication of a "What's On" booklet of forthcoming cinema attractions on the same lines as those already published at Bournemouth and Brighton. It was felt that something on the same lines would be of great advantage to the Portsmouth exhibitors, and a committee was appointed consisting of Capt. SMITHSON, E. V. Glenister, Chas. Clarke, A. Levison, P. Reed, C. Phillips and W. C. Elliott to go into the matter and report to the next meeting.

Portsmouth Discusses Saturday Morning Shows

MOTION FOR APPLICATION TO WATCH COMMITTEE DEFEATED

PORTSMOUTH discussed at some length the desirability of making application to the Watch Committee for permission to give Saturday morning matinees for children. The present hours for kinemas in Portsmouth are from 12 o'clock noon until 11.15 p.m.

E. V. GLENISTER, who brought the matter forward, said that numerous requests had been received from patrons for children's Saturday morning matinees. In many towns the Gaumont theatres had kiddies' clubs and their Odeon friends ran Mickey Mouse clubs.

This was not altogether a mercenary movement, for there was not much change left after paying for the programme, but the point they had to bear in mind was there were so many "A" pictures in their ordinary programmes that they were not getting the support from the children which they used to have.

Special Programmes

"We have to look to the future," he urged, "and we have to study our potential patrons and make the children kinema-minded." The programmes for these matinees were specially selected, and occasionally they had a speaker to talk to the children on "Safety First." The clubs were run by a children's committee and they had their own badges and membership cards.

The CHAIRMAN remarked that in other places the licences were granted from 10 a.m., and he could not understand why, in Portsmouth, the kinemas were not allowed to open before mid-day.

J. BOSCOCK stated that he ran matinees at Havant and he found children coming in from Hayling and Emsworth, where the kinemas were not open. He had also seen those children grow up into regular cinema patrons.

The CHAIRMAN said his view was that no one should have the right to say that they should not open before a certain time in Portsmouth when other theatres were opening elsewhere.

A. LEVISON said that he relied upon Saturday afternoon matinees to produce a little profit, and if the circuits ran morning shows they were going to do a lot of harm to the few independents in the town. The circuits said that they did not expect to get much out of it, so why not leave the independents their Saturday afternoon matinees.

If the circuits opened in the mornings the independents would have to do so as well. He also reminded them that they wanted extended hours on Sunday and that the authorities were not likely to give them all for which they asked.

The CHAIRMAN suggested that if they wanted to pursue the matter a deputation should be sent to the Watch Committee to put the case, but Mr. LEVISON said that if that was done someone would also be sent to speak against the proposal. "The after-

noon matinee is one of the few things left to the independents," he added.

Mr. GLENISTER said he thought there were enough children in Portsmouth to fill all the kinemas.

W. ELLIOTT said that during his 17 years in the game he had run dozens of morning shows and at one time they did very well, but they gradually fizzled out. Permission at that time was given by the Chief Constable and he did not know that there had been any change of policy in the matter. The reason why the morning performances were allowed to drop was because there had been an increased interest taken in the children in the schools and many of them were now engaged on Saturday mornings in organised sports and games.

Mr. PHILLIPS said that if they got permission to open in the morning and everyone did so they would all be running at a loss, apart from the damage that would be done at the theatres.

The CHAIRMAN said that personally he did not think it would pay.

"U" Certificates

Capt. J. SMITHSON stated that the matter had been discussed by the Watch Committee and they were unanimously against the proposal.

F. B. B. BLAKE remarked that they were talking about making the youngsters kinema-minded, but were they already making every effort that lay within their power? He reminded them that they had secured from the Watch Committee the concession that they would view any "A" film which the exhibitors thought might be shown to children and would pass it for "U" exhibition if thought desirable.

Originally the viewing was done free, but when a fee of £1 was imposed to pay for the police officer's time the applications dropped. If they wanted to make it possible for more children to come to the cinema the way to do so was to try and get more films transferred from category "A" to "U."

Mr. GLENISTER pointed out that at the Saturday morning matinees pictures were shown specially selected for children, and he moved that the branch send a deputation to the Watch Committee to put the matter before them.

Mr. PARSONS seconded, but the motion was lost.

The Viewing Fee

Capt. SMITHSON then suggested that they should follow up Mr. Blake's idea. At the present time the first-run halls which made the applications had to pay the £1 fee, but he thought they could devise some means whereby the cost was divided between them, or perhaps even the branch might pay the fee.

Capt. SMITHSON suggested that the Branch Committee might act, and eventually it was agreed that the matter should be placed on the agenda for the next meeting, so that the position might be gone into.



Marvin Stephens, Mary Carlisle and Ralph Byrd in the Republic film **FIGHTING THOROUGHBREDS** which British Lion will Trade show on Thursday, March 9, at the Phoenix Theatre, at 3 p.m.

London Trade Show Diary—CONTINUED

Tuesday

The Thundering West (Columbia)

Own Theatre. 10.30 a.m.
Cast: Charles Starrett, Iris Meredith, Dick Curtis, Hank Bell, Ed Le Saint, Hal Taliaferro, Bob Nolan. Director: Sam Nelson.

"The Thundering West" presents the popular outdoor action star as a member of an outlaw gang who breaks away from it in order to protect a fellow-reneegade who had been badly wounded in a hold-up. Circumstances lead to his appointment as sheriff, and the climatic scenes show Starrett ridding the harassed countryside of the very gang with which he had once been associated. These final sequences are said to be gun-filled and action-tense.

Overland Express (Columbia)

Own Theatre. 10.30 a.m.
Cast: Buck Jones, Marjorie Reynolds, Carlyle Moore, Matson Williams, William Arnold, Lou Kelly, Budd Osborne, Ben Taggart. Director: Drew Eberson.
Cast as a hard-riding buckaroo, who dreams of delivering mails across a Continent more rapidly than the accepted stage-coach, Buck Jones establishes relay stations, with agents and horses, only to watch them disappear under the savage onslaughts of his rival, Bill Hawley, owner of the cross-country stage-coach line. His efforts fail, but not before Buck has brought Hawley to justice, quelled an Indian uprising plotted by the man, and ridden his pony express route alone and secured the Government mail contract.

Convict's Code (Pathe)

Cambridge Theatre. 3 p.m.
Cast: Robert Kent, Anne Nagel, Sidney Blackmer, Ben Alexander. Director: Lambert Hillier.

Robert Kent is framed on a bank robbery charge, and when released on parole his one thought is to get the man who framed him. Only Sidney Blackmer will give him a job, and it is he, unknown to Kent, who is the man he is after.

To complicate matters, Kent falls in love with Anne Nagel, Blackmer's sister, who is unaware of his identity. Although Ben Alexander, a former prison pal, knows the identity of the man Kent is seeking, he refuses to tell unless Kent helps him rob a factory. When the police pursue them after the robbery, Kent wrings the man's name from Alexander. Torn between love and honour, Kent, arrested by the parole officer for carrying a gun, decides to go back to prison rather than hurt Anne, who idolises her brother. But Fate makes the choice for him in a surprising climax, full of strong drama and thrills, and prison gates release him to Anne's arms.

The Adventures of Jane Arden (First National)

Phoenix Theatre. 3 p.m.
Cast: Rosella Towne, William Gargan, James Stephenson, Benny Rubin, Dannie Moore, Peggy Shannon, Robert Cavanaugh, John Ridgely. Director: Terry Morse.

Based on the character of Jane Arden, the popular newspaper comic strip, the film tells of the adventures of the beautiful young newspaper reporter with a gang of smugglers.

Jane convinces her editor that she is on the trail of the gang, gets into the good graces of the gang, and even succeeds in fooling the head of the gang, James Stephenson, by pretending to be a smuggler herself. She goes to Bermuda to collect some smuggled jewels for the gang, but meanwhile the gang discover her real identity and determine to silence her. Her editor arrives in the nick of time, outwits the gang, and shoots it out with Stephenson, winding up the film with a terrifically paced whirlwind finish.

Wednesday

Pirates of the Skies (General Films)

Phoenix Theatre. 3 p.m.
Cast: Kent Taylor, Rochelle Hudson, Ancien L. Coffey, Ray Walker, Stanley Andrews, Martin, Regis Toomey, Guy Fisher, Frank Puglia, Harry Brandon, Doris Arnold, Samuel S. Hinds, Horace McMahon. Director: Joe McDonough.

"Pirates of the Skies" combines fast action and thrills in the air with an unusual

love story and a popular new romantic team in Kent Taylor and Rochelle Hudson. In the course of his duties as a member of the air police, Taylor stumbles across a clue to a series of enigmatic crimes which have swept the country unchallenged. When his superior officers refuse him a free hand in continuing his investigations the young officer is dismissed from the service for insubordination, but is reinstated when he succeeds in rounding up the crooks single-handed.

Rochelle Hudson plays the part of the object of Kent Taylor's unwavering devotion. Although she loves him she condemns the rapidity with which he is fired from job after job, and it is not until he has justified his impetuous actions and proved the strength of his character that she consents to be his partner for life.

Navy Secrets (Pathe)

Cambridge Theatre. 3 p.m.
Cast: Fay Wray, Grant Withers, Dewey Robinson, Craig Reynolds, George Sorrell. Director: Howard Breterton.

Fay Wray is seen as a navy girl, who, with the aid of Withers, turns the tables on a ring of foreigners out to obtain valuable naval secrets.

Miss Wray and Withers are both assigned, unbeknown to each other, to an espionage case. Complications arise when the head of the spy ring discovers that the two are employed by the intelligence service. He then orders his henchmen to get the two and hold them until the ring can get out of the country. But Withers manages to escape and takes Miss Wray to safety. The gang is broken up, with the result that Withers and Miss Wray are assigned to a case in Honolulu, where they can enjoy a honeymoon as well as work for the Government.

Dead Men Are Dangerous (Pathe)

Cambridge Theatre. 8.30 p.m.
Cast: Robert Newton, Betty Lynne, John Warwick, Google Withers, Peter Gawthorne, Aubrey Mallalieu, Elliot Mason, Ian Fleming, John Turnbull, Charles Mortimer, K. Reeves, Louis Goodrich. Director: Harold French.

This Welwyn production, a dramatic and suspenseful murder mystery, gives Robert Newton, a grand character actor of many successful films, his first stellar role.

Its theme concerns the activities of an impecunious author who, as a result of a foolhardy action in changing clothes with a murdered man, becomes the victim of a man-hunt by the Metropolitan Police. A gang, however, lead the author to their hide-out and demand an incriminating diary which the murdered man possessed. Just when events are about to prove fatal for the author, the police arrive and the guilty man is made to confess.

The Spy in Black (Columbia)

Phoenix Theatre. 8.30 p.m.
Cast: Conrad Veidt, Valerie Hobson, Marius Goring, Sebastian Shaw, June Duprez, Athole Stewart, Hay Petrie, Mary Morris, Kenneth Warrington. Director: Michael Powell.

In the title-role, Conrad Veidt plays a foreign submarine commander, who, spying on the movements of the British Fleet, is infatuated with, and eventually duped, by a Scottish school teacher. Such a characterisation, naturally, affords Veidt enormous scope to effect another of the powerful and gripping portrayals for which he is famed. The climax of this picture is as tense as a thriller.

Valerie Hobson plays the intriguing school teacher, giving a performance which further enhances her claims to be regarded as Britain's foremost feminine star. "The Spy in Black," Columbia's second big British subject, was produced by Irving Asher and directed by Michael Powell, whose "Edge of the World" won universal commendation.

"I MET A MURDERER"

West End Pre-release

"I Met a Murderer," the Grand National release, has been booked for an indefinite pre-release run at the Marble Arch Pavilion, commencing Sunday, March 12.

The picture, made by Gamma Films, is the result of a co-operative effort on the part of Roy Kellino, his wife, Pamela Kellino, and James Mason, the stage and screen star.

ISLINGTON SEAT PRICE COMPLAINT FAILS

L.C.C. Renews Blue Hall Licence

THE RIGHT TO REFUSE ADMISSION

THE old age pensioner who opposed the renewal of the licence of the Blue Hall, Islington, on the grounds of manipulation of seat prices lost his case on Wednesday, when the L.C.C. decided to renew the licence for the full year. The Council also confirmed the common law right of the licensee to refuse admission.

The complainant was T. Hayward, and he alleged that on two specific occasions he was induced to pay 1s. for admission when he desired to obtain a sixpenny seat, which, he said, was available. He also alleged that persons were charged a shilling to stand in a queue, in the auditorium, for sixpenny seats. He further complained that he had been refused admission.

Cross-examined by T. R. Saunders, for the Gaumont-British Corporation, owners of the cinema, the complainant denied that he had been a nuisance, neither had he canvassed patrons to support his allegations. He maintained that the cheaper price seats were available when he was charged more, and that there were persons who had been charged a shilling to stand in a queue for sixpenny seats. He had not walked around the auditorium trying to find sixpenny seats so as to make a grievance.

Mr. Saunders: And it was for the reason that you made yourself a nuisance that you were refused admission?—That is your case, but you are wrong.

S. L. Frances Clare, manager of the cinema, was called, and supported the allegations put to the complainant in cross-examination. He said that the complainant had been a nuisance and had caused dissatisfaction among the patrons. He was fully aware of the man's grievances, but they were not substantiated by facts. There was no standing inside the auditorium, as alleged. The management were expressly forbidden by the terms of the licence to allow queues where it had been stated they occurred, and that regulation had been obeyed.

The Committee having retired, the Chairman (A. Reginald Stamp) said that they had heard a great deal of evidence on the question of "standing," but the Committee felt that the complainant had not made out his case. On the point of vacant seats, it had been stated that there were two seats vacant, but it was difficult in a darkened atmosphere to properly see whether or not all seats were occupied. It would not be fair to withhold the licence on such slight evidence, and the Committee had decided to extend the licence for the whole year.

Mr. Hayward: What about the question of refusing admission?

The Chairman: Your point specifically refers to the people in the queues, but every licensee has the right under the common law to refuse admission to any person, and it is not one in which this Committee can interfere.

A Correction

In referring to the above case in last week's issue, we incorrectly named the house concerned the Lido, Islington. This, of course, should have been the Blue Hall, Islington, and we apologise to the management of the Odeon, which is the old Lido, for our error and any confusion or annoyance this may have created.

Marble Arch Retains "Cowboy and the Lady"

Samuel Goldwyn's "The Cowboy and the Lady" is proving an outstanding attraction in the West End. Following a successful run of five weeks at the Gaumont, Haymarket, the film moved over to the Marble Arch Pavilion, where it is now in its fourth week.

According to E. T. Carr, joint managing director of United Artists' business has been such that the film is almost certain to be retained for a fifth week.



Kathryn Kane in Universal's **SWING SISTER SWING**, to be Trade shown on Friday, March 17, at 3 p.m. at the Phoenix

Time Ripe To Open Labour Talks

N. STAFFS. PLAN MEETING WITH N.A.T.K.E.

J. BARRINGTON, who presided over the recent meeting of the North Staffs branch, expressed the hope that action would follow the recommendation on the two-supers-in-one-programme motion, which had been put before the other branches of the C.E.A.

Sunday Concerts

It was decided that no application should be made by the branch for Sunday concerts, and that it should be left to the individual.

In the case of any such application being successful, it was requested that the Secretary be notified so as to avoid the risk of one exhibitor's dates clashing with those of any other exhibitor, as it was inadvisable for two or more concerts to be held on the same Sunday.

Individual Discretion

A letter from the School for the Blind, Swiss Cottage, London, stating that their film "Life Without Light" was available for showing at any cinema, was read. This film is for propaganda purposes only, and no request is being made for any collection. It was resolved to leave it to the individual exhibitor to make his own decision.

A letter from the Commandant, Town Centre, R.A.F.V.R., Church Street, Stoke-on-Trent, requesting facilities for advertising for recruiting for the Royal Air Force Volunteer Reserves by means of short slides or films, was read, and this was left to the individual exhibitor.

For the Summer Conference

On a letter from the General Secretary for suggestions on topics for discussion at the Summer Conference, it was resolved that a request for the question of two super films in one programme to be discussed should be sent to the General Secretary.

Service Charges Protest

A circular from the General Secretary with regard to the position of the Western Electric agreements was read and discussed and the general feeling of the branch was that service charges were still much too high and that there was room for further reductions. It was stated that there was no reason to fear if they were taken out, as it was easy to get in other sets at a cheaper rate.

It was resolved that the branch recommend that no renewals be made and that the General Council be supported in its attitude.

Sheffield's Pension Scheme

A pension scheme inaugurated by the Sheffield Branch was referred to and it was resolved that the Secretary write to the Secretary of that branch for particulars.

The Benevolent Fund

A discussion took place on the general position of the administration of the Benevolent Fund and the constitution of the committee, and it was resolved that Mr. Russ be appointed a member.

N.A.T.K.E. Plans

It was resolved that the time was now ripe for the branch to enter into such negotiations with the N.A.T.K.E., and that a Negotiating Committee should be set up consisting of J. Barrington, M. A. Vachon, L. Myatt, R. H. Dewes, C. H. Russ, C. Wheatman, L. Barber, F. V. Chambers, and H. Cotton.

The procedure which was common to all negotiations carried out by other branches was referred to. It was first necessary to grade cinemas according to their takings, and for this purpose it was necessary for members to notify the Secretary of their figures.

He alone and no other member of the Negotiating Committee or the branch would have access to, or knowledge of, these, and he undertook that they should be kept absolutely secret. The figures required were the average weekly takings during the last year of audited accounts, or if more convenient the twelve months immediately elapsed.

After grading, the next step was to acquaint the trade union with the draft scale of wages proposed by the Negotiating Committee, and the terms of agreement, but no negotiations would be completed and no decisions arrived at until and except with the consent of the branch. Hard cases would be dealt with individually, as had been carried out in agreements between other branches already made.

Mr. Cooke, the union organiser, attended the meeting later and was made acquainted with the result of the discussion, and arrangements were made with him as to a tentative date when the Negotiating Committee hoped to be able to supply him with the statistics which would be required at the outset, when the Negotiating Committee had got to work.

Selznick Super Scores at Radio City

"Made For Each Other," the new David O. Selznick feature, is playing to smash business at the Radio City Music Hall. It is reported in a cable received from New York. The first week's receipts reached the 100,000 dollars mark, making certain the film's retention for a second week. Business for the first three days of the second week indicate that the film will be held for a third week.

"Made For Each Other," which U.A. are shortly screening to the Trade, presents Carole Lombard in her first dramatic role for several years. James Stewart is co-starred, and the film was directed by John Cromwell.

Columbia

presents

POLICE OFFICIAL BLOWN TO BITS BY UNDERWORLD BOMB

CRIME TAKES A HOLIDAY

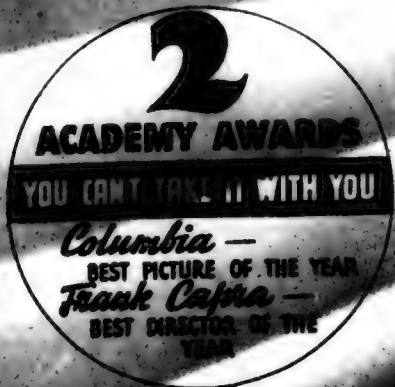
MARCIA RALSTON

RUSSELL HOPTON • DOUGLASS DUMBRILLE

ARTHUR HOHL • JOHN WRAY

Screen play by Jefferson Parker, Henry Altimus, Charles Logue

Directed by
LEWIS D. COLLINS



TERROR-STRICKEN CITY
TIDAL WAVE OF CRIME ENGULFS

TRADE SHOW

CAMBRIDGE THEATRE
MARCH 13TH at 3 P.M.

A COLUMBIA PICTURE



Columbia PRESENTS

COLUMBIA

The
STREET
ARCADE



Columbia PRESENTS

CONRAD VEDDT

The SPY IN
BLACK

SEBASTIAN SHAW
VALERIE HOBSON
MARIUS GORING

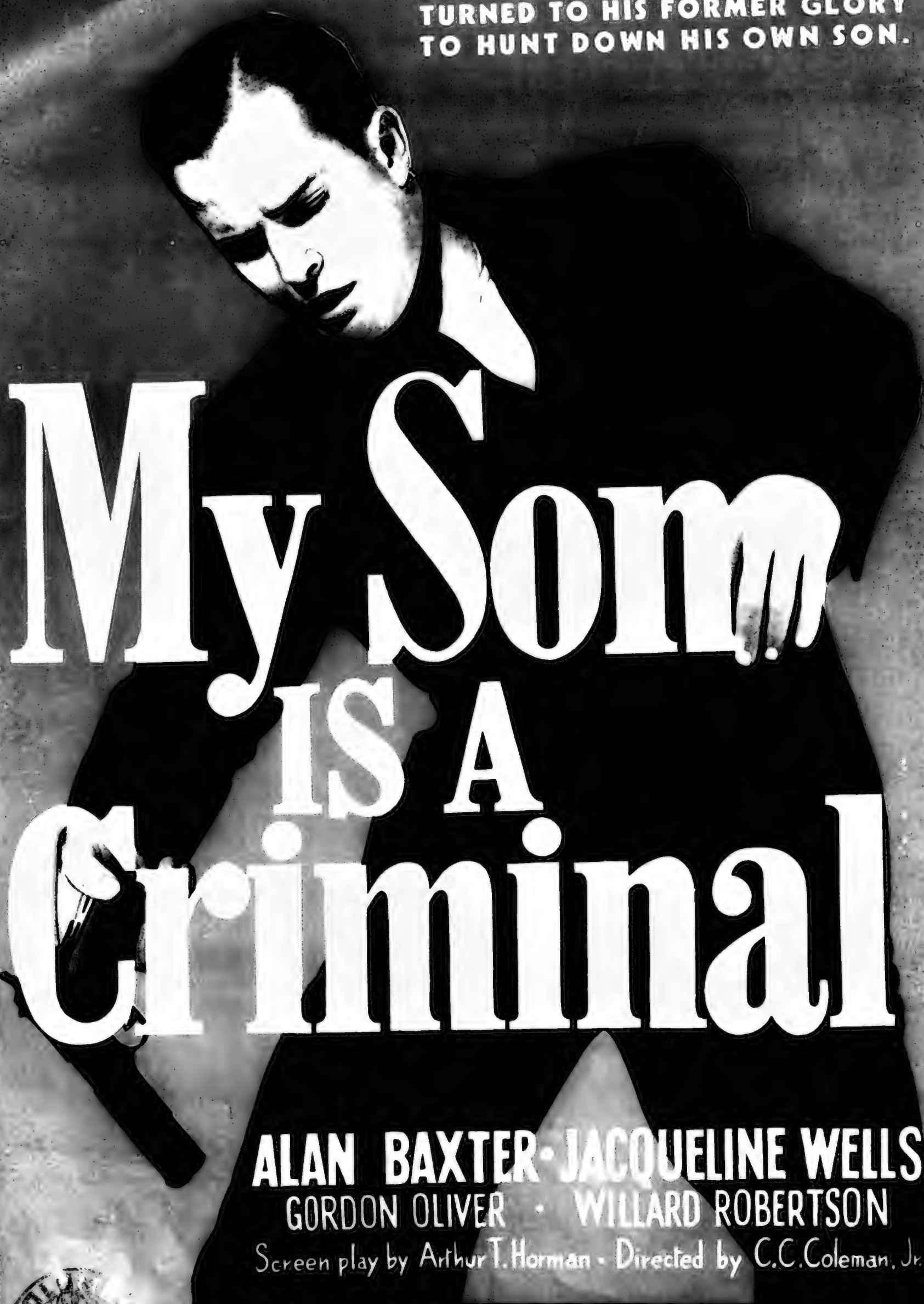
TRADE SHOW

PHOENIX THEATRE MARCH 15 8:30



Columbia
presents

THE DRAMATIC STORY OF AN
EX-CHIEF OF POLICE, RE-
TURNED TO HIS FORMER GLORY
TO HUNT DOWN HIS OWN SON.



My Son IS A Criminal

ALAN BAXTER-JACQUELINE WELLS

GORDON OLIVER • WILLARD ROBERTSON

Screen play by Arthur T. Horman • Directed by C.C. Coleman, Jr.

Trade Show: Cambridge Theatre, March 16 at 3 p.m.



E

"Worst Year" In B.C.T.'s History

ANNUAL MEETING REPORT

Circuit Competition and Film Shortage

THE opposition of circuit-owned supers which obtain the pick of the best films, the September crisis, the closing down of British studios, the shortage of American product and the effect of football pools, greyhound racing and rinks, on the spending power of the public were reported by the directors of British Cinematograph Theatres, Ltd., at the annual meeting on Tuesday as contributing to "the worst trading conditions" in the company's history.

The profit on the last year, after paying all charges at Ipswich, Southampton and High Wycombe is £1,207. After deducting the amounts paid on mortgages, etc., directors' fees and leasehold redemption premiums, along with the amount reserved for income tax, depreciation and equipment, there is a balance of £5,314 to be carried forward, as compared with £3,108.

The directors report that the trading at the Southampton theatre continues to show satisfactory results, but though a gross profit has been made at the Ipswich and High Wycombe theatres the falling off in receipts has been considerable. This, together with the loss at the Ipswich café accounts for the reduction in the amount carried forward.

The directors conclude with the hope that "the recent improvements in international affairs which has already affected a renewal of business generally will lead to a long period of successful trading."

Ronald E. Whiteley retired by rotation and offered himself for re-election.

MOSS' EMPIRES PAY 10 PER CENT.

£173,850 Profits

For the third year in succession, Moss' Empires is maintaining its dividend at 10 per cent. The gross profit for 1938 works out at only a few hundred pounds lower at £173,850.

This is an excellent performance in a year in which there were two major European crises and other difficulties which might have very adversely affected the result.

Of the profit of £173,849, debenture interest takes £23,298; income tax £28,233 (up £9,274); N.D.C. £5,274 (£3,750); directors' fees and expenses £6,296; other charges £8,509; and depreciation £24,046, against £23,957.

The 10 per cent. ordinary dividend is made up by a final payment of 5 per cent. now, which follows a 5 per cent. interim. After these payments the carry forward is £26,967, against £28,555.

Col. J. J. Gillespie is chairman of the company, the issued capital of which is £1,339,785.

Following the year's result the £1 stock units improved from 20s. 6d. to 21s. 3d., but show a yield of over 9½ per cent.

J. ELDER WILLS' £3,690 LOSSES

Attributes Failure To Film Slump

James Ernest Elder Wills, of 140, Hamilton House, Piccadilly, London, attended at the London Bankruptcy Court on February 28 before Mr. Registrar Parson for his public examination.

His statement of affairs showed liabilities of £3,690 and no assets.

Replying to the Official Receiver, the debtor said that from 1916 to 1936 he was in employment, after 1933 as an art director, at a salary averaging £30 a week. He then became concerned in the promotion of several companies formed for the purpose of producing films under contracts which he had obtained, but the ventures proved unremunerative and eventually (in June, 1938) judgment was obtained against him and bankruptcy ensued.

He attributed his failure to "a slump in the film industry" and to heavy entertaining expenses incurred in an endeavour to arrange finance for the companies referred to.

The examination was concluded.

Share Market Slumps Again

AFTER its television excitement of the previous week, the cinema share market has quietened again to its old inactivity. The attitude of the B.C.T. in suggesting that the relay by the cinema industry of the Boon-Danahar fight should not be taken as a precedent has rather taken the cream off the undoubted success of the experiment.

The strictly television issues failed to improve further. Baird issues were unchanged, whilst Scophony declined from 4s. 4½d. to 4s. 1½d.

Elsewhere, the only outstanding favourable feature was an advance from 20s. cum dividend to 21s. ex dividend by Moss' Empires ordinary and a rise of 6d. to 16s. 3d. in the preference shares of the same company.

A.B.C. 5 per cent. debentures rose 10s. to £87, and Odeon 5 per cent. debentures 10s. to £84. Capital and Provincial News

Phil Reisman, RKO-Radio's foreign general manager, and Herbert Wilcox seen on either side of Ralph Hanbury, managing director of RKO-Radio, at the luncheon given to announce details of the activities of the newly formed Imperadio Co.



CITY VIEWS ON G-B TELEVISION PLANS

More Politic to Await B. of T. Inquiry

ALTHOUGH the half-yearly dividend on Gaumont-British Picture Corporation's 5½ per cent. cumulative preference shares has again been paid, the market quotation for the shares, at 10s. 6d., is still only a little above 50 per cent. of the nominal value.

Isidor Ostrer's Press statement about forthcoming television plans, the state of negotiations for a link-up with the Odeon group, and the forthcoming capital issue by Baird Television have also failed to help the market.

It is felt in the City that the Gaumont group is not at the moment in a position to embark upon grandiose plans of this nature, and that it would be politic for the management to place such schemes in abeyance until the Board of Trade investigator has finished his task.

Neither are independent shareholders likely to show much interest in any proposed merger arrangements with the Odeon group until the matters raised by the Board of Trade investigation have been cleared up.

The City pointed out on Monday that Isidor Ostrer's statement contained incongruities. He said, on the one hand, that between 70 and 80 Gaumont-British halls in London are to be fitted with television receivers. As each installation is to cost on the average about £1,000, this is an outlay of £70,000 to £80,000.

Although apparently this is the programme outlined, Mr. Ostrer at the same time admitted that there has been no official assurance from the Television Advisory Council that theatres and cinemas have rights to show in television programmes what they wish.

G-B. Investments in Baird

The Gaumont-British Picture Corporation has a considerable interest in Baird Television, Ltd. According to the latest returns at Somerset House, Gaumont-British Corporation owns 2,042,321 of the 2s. 6d. preferred ordinary shares out of a total of 6,500,000, and £50,369 of the 2s. 6d. deferred ordinary shares out of a total of 2,400,000.

In addition, the Ostrer family have large interests. Maurice is the largest holder, with 173,299 preferred and 158,775 deferred. Isidore owns 141,868 preferred and 30,583 deferred. Mrs. Marjorie Ostrer is the owner of 29,653 preferred and 14,084 deferred. Mark Ostrer owns apparently only 209 deferred. Mrs. Florence Margaret Ostrer 500 preferred, and Mrs. Helene Dorothy Ostrer 300 preferred.

But Denman Picture Houses and Denman Street Trust companies, affiliated with the group, are also large holders. Denman Picture Houses owns 69,890 preferred and the Denman Street Trust 23,879 preferred.

There are also extremely large bank nominee shareholders, including Barclays Nominees 61,303 preferred; British Linen Bank Nominees, 53,633 preferred; Lloyds Bank (39, Threadneedle Street) Nominees, 109,838 preferred and 24,500 deferred; Midland Bank (Princes Street) Nominees, 19,474 deferred; and Princes Street Nominees, 75,201 preferred and 48,084 deferred.

Rutland, England's smallest county, had a cinema performance on Sunday for the first time, when the Rutland Cinema, Uppingham, was open for a charity show.

were a shade better at 3s. 7½d., while P.C.T. preferred ordinary gained 3d. at 19s. British and Dominion Films, on the other hand, fell from 1s. 3d. to 1s., Gaumont-British from 3s. 4½d. to 3s. 3d., Mde. Tussaud's deferred from 1s. 8½d. to 1s. 7½d., and P.C.T. Construction 7 per cent. preference from 21s. 7½d. to 21s. 4½d.

WESTCLIFF ALTERATIONS

The Ben Jay Circuit is carrying out extensive alterations at the Mascot, Westcliff, which was acquired recently. High fidelity sound was installed by RCA engineers on Sunday in time for the evening performance. A new screen has been put in, the canopy has been refitted, the front redecorated, and the vestibule is to be altered in the course of the next few weeks.

U.S. FINANCE BEHIND IMPERADIO DEAL

Wilcox and RKO-Radio Production Plans

HERBERT WILCOX last week revealed details of a remarkable partnership plan of international significance in which American finance and British production will work hand in hand to secure not merely distribution but exhibition of our pictures in the United States.

It was at a lunch over which Ralph Hanbury, managing director of RKO-Radio, presided, that Mr. Wilcox explained the plan. The name of the company, as announced in a recent cable by the Kitz New York man, is Imperadio, and it will make pictures both in England and in Hollywood. The chairman will be Dr. A. Giannini and George Schaefer will be a director.

A complete British unit will be used for the pictures made in Hollywood, the finance of which will be arranged by the American company. On this point the very favourable conditions were quoted by Mr. Wilcox to the effect that the first call on all the income would be by the producing company until the costs had been recouped. The Bank of America would also play a prominent part in the financing of the British pictures.

RKO, he added, would have the worldwide distribution of these productions.

The first picture to be made in America will be "Marie Lloyd," in which Anna Neagle and Cary Grant will be starred. It is definitely laying no claims to be biographical or historical, but will be a fictional romantic story based upon the lives of Marie Lloyd and her husband Alec Hurley. It will be made in Technicolor.

In this country the first picture will be "Kitchener of Khartoum," a subject which Mr. Wilcox feels to be of far from insular interest. In fact, he says, he found people in the States quite as familiar with the fame of the great Field Marshal as they are in Great Britain. This also is to be in Technicolor.

The important feature of the whole arrangement is that every Imperadio picture is to be guaranteed exhibition—not merely distribution—in America.

Never, concluded Mr. Wilcox, have prospects been brighter for British films in the States, and he instanced the successes of "The Beachcomber," "Pygmalion," "The Lady Vanishes" and "The Citadel," as well as the two "Victorias" productions.

Leslie Howard, Too

Phil Reisman, foreign manager for RKO, welcomed the advent of Imperadio. This company was not a philanthropic institution, it had made this deal because it believed in it and knew it was good business.

He announced that in addition to the Imperadio arrangement his organisation had just completed a similar deal with Leslie Howard, which would give it a series of pictures, made here, starring Leslie Howard.

The Banker

R. E. Dorton, manager in London for the Bank of America, added a few words, in the course of which he referred to the faith always shown by Dr. Giannini, his chairman, in pictures as an investment. The doctor, he said, had been responsible for lending over £40,000,000 on film negatives and had never lost a penny.

Variety Theatres Profits

Speaking at the 34th annual meeting of the Variety Theatres Consolidated, Ltd., on March 2, Walter Payne, O.B.E., the chairman, said, that notwithstanding the reduction in the net profits for the year (they were £7,269 compared with £15,632), the company's theatres had contributed approximately £22,000 in entertainments duty, making a total in the past two years of some £45,000—"a definite charge upon our business as unjust as it is oppressive."

New Companies Registered

NEW PRIVATE COMPANIES.
United Film Corporation, Ltd.—Registered March 4. Capital, £25,000 in 20,000 ordinary shares of 1s. and 24,000 5 per cent. non-cumulative preference shares of £1 each. Renters and exhibitors of films, etc. Solicitors: Hugh V. Harraway and Son, 2, Fields Court, Grays Inn, W.C.1.
Odeon (Newcastle), Ltd.—Registered on February 25, with a nominal capital of £100 in 100 shares of £1 each. The objects are to carry on the business of banking in all its branches, etc. The directors are: Oscar Deutsch, Fdk. 8, Bates, Wm. Solicitor: R. D. Orchard, 49, Park Lane, W.1. The registered office is at 39, Temple Row, Birmingham.
Naburwood Theatres, Ltd.—Registered March 1. Capital, £100 in 100 shares of £1 each. Objects: Kinema proprietors, etc. The subscribers are: Edgar O. Brooks, 50, St. George's Road, Broadstairs, Kent, exhibitor, and Mrs. Elizabeth E. Brooks, 50, St. George's Road, Broadstairs. Solicitors: Stanley Jarrett and Co., 17, Shaftesbury Avenue, W.1.
Anglo-Continental Films, Ltd.—Registered March 2. Capital, £100 in 100 shares of £1 each. Film distributors, etc. Douglas W. Lewis is the first director.
C. E. Hodges Productions, Ltd.—Registered March 3. Capital, £100 in 100 shares of £1 each. Film producers, etc. The directors are: Cyril E. Hodges, The Long House, Charlton Avenue, Walton-on-Thames, author; Constance L. Gallavan, 2, Chapel St., Hythe, film producer. Registered office: 42, Theobalds Road, W.C.1.
Mallor Organs, Ltd.—Registered February 28. Capital, £500 in 400 5 per cent. cumulative redeemable participating preference shares of £1 and 400 ordinary shares of 5s. each. Dealers in and makers of organs, etc. Secretary: Nellie Barnes. Registered office: High-Hoborn House, 52-4, High Hoborn, W.C.1.
W. and S. Recording, Ltd.—Registered February 25. Capital, £1,000 in 500 5 per cent. preference shares of £1 each and 2,000 ordinary shares of 5s. each. Film producers, editors, printers and distributors. Secretary (pro tem.): F. H. Tydeman. Solicitors: Stone and Stone, 69, Moorgate, E.C.2.

IN THE COURTS

Children See "A" Film

A.B.C. FINED £5 AT BRISTOL

AT Bristol Police Court Associated British Cinemas, Ltd., were fined £5 for a breach of the regulations at the Empire, Bristol, by admitting children under the age of 16 to an exhibition of an "A" picture unaccompanied by an adult guardian.

A police inspector, giving evidence, said he visited the cinema on Saturday afternoon, January 14, and found about 100 children in the gallery. There were no adults there, and all the children appeared to be between five and 12 years of age. At that time an "A" picture, "The Invisible Enemy," was being shown. He spoke to the manager and interviewed the children and they all, with the exception of one lad, said they had come into the house by themselves.

Cross-examined by W. S. Scammell, who appeared for defendants, the inspector said the "A" film had only just started when he went in. He knew that a "U" picture, "Lives of a Bengal Lancer," was also in the programme and that parties of school children had been attending the theatre to see it.

A boy of ten years of age was called and said he had gone in by himself at 1.30 p.m. The young lady at the pay-box had not said anything to him when he asked for his ticket.

F. A. J. Harman, manager of the Empire, said arrangements had been made for parties of children to see "Lives of a Bengal Lancer," and during the week some hundred children had come to the cinema in large and small parties. They were all in charge of an adult, either a teacher or an elder lad, such as a scout. He had made it clear to every member of his staff that no person under 16 should be admitted when an "A" film was being shown.

£189 DAMAGES FOR GILBERT FILMS

A dispute between Gilbert Films, Ltd., and Guaranteed Pictures Co., of America, over the film "Gunners and Guns" was heard by Lord Justice Goddard in the King's Bench Division on March 1.

It was alleged that the film, to which plaintiffs were granted exclusive British rights for five years, under the name of "Racketeers Round-up," had been exploited by other film renters, and damages were claimed for alleged breach of warranty.

The defence was a denial that the two films were the same, but his lordship said he was satisfied that it was the same as "Racketeers Round-up," one being an abbreviated version of the other. There had been a breach of warranty given to the plaintiffs, and he assessed damages at £189, judgment for which and costs for the plaintiffs was entered.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord.	31/3	31/3	—
Assoc. Brit. Pic. Corp. 5/- Ord.	12/11	12/11	—
" 6% Pref.	19/7½	19/7½	—
" 5% Debs.	£96½	£97	+10/-
A.P.P.H. Ord.	14/3	14/3	—
Assoc. Talk. Pic. Ord. 5/-	14/3	14/3	—
Baird Tele. 20% Pref. Ord. 2/6	1/1	1/1	—
Deft. Ord. 2/6	1/7½	1/7½	—
Brit. & Dom. Films £1	1/3	1/-	-3/4
Brit. Lion Pref. Ord.	3/3	3/3	—
Capital & Prov. News 5/-	3/6	3/7½	+1/16
Gains. Pic. Ord. 10/-	2/3	2/3	—
Gaumont-British Ord. 10/-	5/4½	5/4	-1/16
" "A" Ord.	1/5½	1/6	+1/16
" 5½ 1st Pref.	10/9	10/11½	+1/16
" 4½ New Debs.	£81	£81	—
General The. Pref.	7/10½	7/10½	—
" 6½ 1st Mort. Deb.	£82½	£82½	—
Kinemas	5/-	5/-	—
London Pavilion £1 Ord.	10/6	10/6	—
" 6½ 1st Pref.	15/-	15/-	—
London and District	—	—	—
Mde. Tussaud New 1/- Def.	1/8½	1/7½	-10/-
" 1st Pref. Ord.	10/6	10/6	—
Moss Empires £1 Ord.	20/-	21/-	+1/-
" 1st Cum Pref.	15/9	16/3	+4/-
Odeon 5/- Ord.	6/3	6/3	—
" 5% Debs.	£83½	£84	+10/-
P.C.T. Ord. 10/-	23/3	23/3	—
" 7½ Ptz. Pr. Ord.	18/9	19/-	+1/9
" Cum. "A" Pref. £1	21/9	21/9	—
" Cum. "B" Pref. £1	21/-	21/-	—
" Const. 7% Pref.	21/7½	21/4½	-3/4
Scophony 5/- Ord.	4/4½	4/4½	—
Sound City (Films) 5/- Ord.	—	—	—
" 6% Pref.	3/9	3/9	—
Stoll Th. Corp.	2/4½	2/4½	—
Twentieth Cent. 5/- Ord.	—	—	—
" 6% Pref.	1/3	1/3	—
Union Cinemas Ord.	—	—	—
" 1st Pref.	—	—	—
" 2nd Pref.	1/3	1/3	—
Union Cin. Sub. Props. 6% Pr.	13/3	13/3	—
" 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated.

"THE SPY IN BLACK"



Scenes from *THE SPY IN BLACK*, Columbia's second British Denham super production. Featuring Conrad Veidt and Valerie Hobson.
THE SPY IN BLACK will be Trade shown on Wednesday, March 15, at 8.30 p.m. at the Phoenix Theatre.

OSTRER ATTACKS B.B.C. 'VISION MONOPOLY'

**"No Right to Withhold
Public Rights"**

**£1,000 INSTALLATIONS IN
G.-B. LONDON HALLS**

THE immediate installation of television equipment in seventy or eighty G.-B. cinemas situated in the Home Counties was announced last week by Isidore Ostrer, Chairman of the Gaumont British Corporation. The cost of each installation would be in the neighbourhood of £1,000.

Mr. Ostrer declared that G.-B. is prepared to contribute a proportion of the outlay required for the establishment of provincial television relay stations.

He urged fuller co-operation between the B.B.C. and G.-B. in connection with television, which he visualised would form a part of every cinema programme, to the eventual exclusion of the second feature.

Mr. Ostrer stated that television had altered the whole field of entertainment, and neither the Government nor the B.B.C. had the right to withhold any longer the facilities for people throughout the country to view national events. Everyone had a right to pay 6d. and see rediffused items of significance, and as far as his company was concerned, all theatres which could be equipped in time will show the Derby.

Television sequences would be included in every cinema programme. This, he declared, would act as a stimulant to the cinema industry, which was in great need of something new, although he admitted it might naturally have a dangerous effect on the production side.

Aid from G.-B.

In the opinion of Mr. Ostrer, the neglect by the B.B.C. in constructing further television stations throughout the country was acting as a brake on developments. G.-B., under certain conditions, he said, is prepared to contribute a proportion of the £5,000,000-£10,000,000 estimated to build the necessary 12 stations. Alternatively, he suggested a relay station could be installed at, say, Birmingham for a mere fraction of the cost. This scheme was favoured by Capt. West, of Baird.

Seventy Cinema Installations

With regard to cinema installations, Mr. Ostrer estimated that the average receiving set with a screen of approximately 25 ft. by 15 ft. would cost in the neighbourhood of £1,000, far cheaper than the early talkie sets.

The installation of these receivers is going ahead in 70 or 80 of Gaumont's London cinemas, and preliminary adaptation is to take place throughout the circuit as soon as the apparatus is delivered from Baird—which is working at full pressure.

Sponsored Programmes?

Another point raised by Mr. Ostrer was that of programmes. At the present moment, the B.B.C. cannot afford to pay the large sums of money asked by the promoters of big events for television rights. In this respect, the cinema Trade can contribute proportional sums on the same lines as G.-B. contributed to the Boon fight.

Mr. Ostrer was confident that the promoters of all big events would be only too willing to co-operate in the matter of television. The proportion to be paid by each group of cinemas or independent exhibitors did not constitute, he said, a great difficulty.

Summing the position up, Mr. Ostrer intimated that officials of the B.B.C. have been very sympathetic to his suggestions and there is every likelihood of a favourable decision in a few weeks.

Questioned as to whether Baird would increase its finances in connection with the vast scheme, Mr. Ostrer said there is every possibility of the television company raising more capital in the near future. G.-B. as well may take a substantial amount.

English Cast for "Baskervilles"

Ralph Forbes has been added to the cast of "The Hound of the Baskervilles," Sir Arthur Conan Doyle's famous Sherlock Holmes story, which 20th Century-Fox is filming.

Forbes has been assigned one of the major roles in the exciting mystery drama, that of Sir Hugo Baskerville.

Richard Greene plays the part of Sir Henry Baskerville, Basil Rathbone portrays the fictional Sherlock Holmes, and Nigel Bruce serves as his Dr. Watson.

Lionel Atwill, another Englishman, is the Dr. Mortimer of the tale and Morton Lowry has the rôle of Stapleton, about whose sinister machinations the plot is woven. Lovely Anita Louise, who shares the romantic honour with Greene, is the only American cast in a major rôle in "The Hound of the Baskervilles."

Sidney Landfield is directing the production with Gene Markey as associate producer.

KINEMA SECRETARY WEDS

Elsie Williams, of Handsworth, who was married to Frank Broome, the Aston Villa player at the Parish Church, Birmingham, on Monday last, is well known in Birmingham cinema circles. Until Friday last week she was secretary to "Ken" Jones, general manager of the Clifton circuit, at Birmingham. Prior to that she was a member of the staff of the Grove Cinema, Dudley Road, when Mr. Jones had charge of that house.



Loretta Young and Warner Baxter in *WIFE, HUSBAND AND FRIEND*, which 20th-Fox will Trade show on March 28

MR. DAY WANTS TO KNOW

**More Commons Question
on Labour**

IN the House of Commons HARRY DAY asked the Minister of Labour whether he would give the reasons supplied to him for the delay in negotiating agreements between the cinematograph exhibitors and the employees for those areas in which agreements had not yet been completed; and what action he now proposed to take following the inquiry held by his department.

ERNST BROWN said that he was not aware of any avoidable delay in negotiating agreements of the kind referred to. It would obviously be a matter of time to reach agreements covering all districts and his information was that steady progress was being made.

Mr. DAY: Is the Minister aware that many of the small exhibitors endeavour to avoid an agreement so as to avoid paying trade union rates of wages?

TOM WILLIAMS: Has any agreement yet been reached in Manchester, and, if not, what action will he take to produce it?

Mr. BROWN: Perhaps the hon. member will put that question down. He added that the number of agreements known to his Department was 25.

EDUCATIONAL FILMS FREE OF DUTY

**International Conference
to Draft Regulation**

Oliver Bell, director of the British Film Institute, left for Paris on Saturday last to take part in a conference which will draft regulations to facilitate the international circulation of educational films free of Customs duty.

The conference has been called by the International Institute of Intellectual Co-operation. The old International Convention lapsed at the end of 1937 when the International Educational Cinematographic Institute at Rome was closed by the order of Signor Mussolini. Since then the interchange of educational films between the countries of the world has been faced with great difficulties. It is hoped that the forthcoming conference will find ways and means of restoring to them "free trade" in this type of film.

FIRE DESTROYS EMPIRE, SEAFORD

Fireman's Fatal Fall

A fire discovered in the early hours of Wednesday morning of last week destroyed the Empire Cinema at Seaford.

Only the four walls of the main building were left standing, and the whole of the equipment, together with the films, was destroyed. The outer office and its contents, however, was not seriously affected.

The staff had left the cinema at about 11 p.m. and everything then was in order. When the fire brigade arrived at 1.50 a.m. the fire appeared to have started at the boiler end of the building, but owing to the gale it was soon apparent little could be done to save the premises. A 40-ft. escape which was employed to pour water into the theatre was blown over by the wind and a fireman lost his life in the accident.

The cinema, which had a seating capacity of 500, was about 27 years old. It belongs to the Empire Cinema Co., of which C. J. Bravery is chairman. Mrs. Langdon is the lessee.

To Become Variety House After Easter

"The alterations will be a great improvement," remarked C. Aveling, chairman of the Southport Licensing Bench, when an application was made for alterations to the Southport Scala Cinema, which included an underground car park and new entrance. The building is being adapted for use as a variety house from Easter onwards.

THE KINE. YEAR BOOK IS OUT

The Film Man's A B C of Knowledge

REVIEWED BY C. A. LEJEUNE

of the "Observer"

THE 1939 edition of the KINEMATOGRAPH YEAR BOOK is now ready. That is to say, the 1939 edition of the YEAR BOOK will soon be on all our desks, for there isn't an enterprising man or woman on the business side of the motion picture world who can afford to do without it.

This familiar little scarlet book, with its clear index tabs, its candid foreword from the editor, S. G. Rayment, and its plain, authoritative information, is the British film man's A.B.C. of knowledge. All Briefly Covered might be its slogan.

Whatever you might want to know about the film industry on this side of the Atlantic is there, from the Home Office Regulations on theatre lighting to the address of the Bonded Film Stores in Rumania.

Your Stand By

You don't need me or any other reviewer to sell you the KINE. YEAR BOOK. Experienced exhibitors simply change their copy automatically, as they would a diary—1936, 1937, 1938, 1939—and so on as long as they stay in this dangerous but insidious gamble of the movies.

The present edition varies from its predecessors only in the smallest particulars. The price is now 15s (half-price to KINE. weekly subscribers). The text of the 1938 Cinematograph Act is given in full. The list of film artists and their biographies has been considerably reduced, the more important personalities being included in the general biographical section, "Who's What in the Industry."

One rather significant innovation is the list of re-issues that follows the trade-shown films of 1938. Thirty-four official re-issues are given, but, as exhibitors know, that doesn't by any means cover the number of revivals of old films shown during the summer months of last season.

This is the first time that any such list has appeared in a KINE. YEAR BOOK, and one can't help deploring the production shortage that makes it necessary. Worse still, there is every indication, from conditions in the British studios at the moment, that the 1940 Year Book will have to carry just such another list of re-issues.

Admittedly, many of the films listed deserve a second showing, but, as exhibitors know very well, the screens have got to have a constant supply of new faces and new material if the industry is to pay its way.

Television

And that brings me to a point that the KINE's associate editor, A. L. Carter, discusses soberly and well in his excellent summary of the year—television. The Year Book was in the press before the Boon-Danahar fight gave a precedent to public cinema television in this country. Mr. Car-

ter, however, has realised very clearly that the thing is on us, and gives the attention it deserves to a modern problem that certain sections of the trade have been far too ready to slur over.

"Exhibitors," he says, "are divided as to the box-office merits of television. It is argued that, except upon special occasions, the cinema running films will be unable to fit television into its programme, and there is seen the difficulty of showing an unedited version of a news event, which is presented in a snappier and more handy form by the newsreel within a tolerably adequate period of the occurrence. On the other hand, it has been considered that television will present a very wide and varied field of entertainment to audiences which can be regarded as an additional box-office attraction—a slogan—'It's Happening Now,' has been mentioned as applicable."

I should like to give exhibitors a word of assurance about this television business. There is nothing essentially antagonistic between television and the cinema. I have had a television set for eighteen months now, and nothing would induce me to part with it. Once you have got used to seeing the big fight, the Cup Final, the Derby, or whatever it may be, actually happening in front of your eyes, you couldn't do without it.

Holds Its Own

But—and it's a big but—this doesn't prevent you from going to see the event all over again on the newsreels. Rather it encourages you.

The thrill of television is in its uncertainty. Who is going to win? What is going to happen? There is never any uncertainty about a newsreel. You know the results already. What you want to see is the camera's treatment of them.

I give you my word that anyone who has watched, say, the Boon-Danahar fight televised will be eager to see the newsreel's selected shots, their highlights of every round, their entirely different close-ups.

Television and the newsreel are not in competition. The one is a straightforward piece of reporting, the other a considered editorial.

The common enemy of all entertainment is box-office lethargy. Anything that will help people to become more entertainment-minded, get them to come out of their homes and look at something, must be of ultimate value to the whole amusements industry.

Television, I think, might very well become the cinema's most effective modern form of window-dressing. But that isn't enough. Films have got to be made and accepted by the public, and that is our immediate problem.

ELIZABETH ALLAN'S CLAIM AGAINST M-G-M BRITISH

CLAIMING damages for alleged breach of contract, Elizabeth Allan, the actress (Mrs. Elizabeth O'Brien), brought an action on March 7 against Metro-Goldwyn-Mayer British Studios, Limited, before Mr. Justice Singleton and a special jury in the King's Bench Division.

The defendants denied the agreement alleged; denied that there had been any breach of the agreement and denied the damages alleged.

Sir Patrick Hastings, K.C., for the plaintiff, said her case was that the defendants engaged her to play the chief star part in "The Citadel," advertised her broadcast as being so engaged, and then, in breach of their contract, refused to engage her and employed somebody else. Although Miss Allan was a distinguished actress and had been in receipt of a considerable salary and had played in well-known pictures, she had not reached the point known in the profession as a "star."

The gravamen of her complaint was that if she had played the part in "The Citadel" she would thereafter have been recognised as a star; her salary would have

increased and her engagements would have been greater. A question would arise as to the transfer of the right to Miss Allan's services from one company to another.

Sir Patrick said he would prove that Mr. Goetz told Miss Allan that she was to play the film part and that she interviewed the writer of the screen play, Victor Saville, with a view to discussing the way in which the part was to be developed.

On November 30, 1937, the following statement was sent out by Al Lickman and Mr. Goetz to the Press:—

"With Elizabeth Allan playing the leading feminine rôle and with negotiations under way with an important British star to take the male lead, A. J. Cronin's 'The Citadel' will be placed in production by Victor Saville for M-G-M some time in January."

Later Mr. Goetz and Mr. Saville called upon Mr. O'Brien to explain they had decided they would play somebody else in the part of Christine in "The Citadel" instead of Miss Allan, as the part had been so altered that it was not suitable for her.

These Were the Best Last Year

WINNERS OF 1938 ACADEMY AWARDS

IRVING THALBERG Memorial Award.—Hal B. Wallis (associate producer, Warner Bros. and First National), for the most consistent high quality of production during the preceding year.

Best Production—"You Can't Take It With You" (Columbia).

Best Performance.—Actress, Bette Davis in "Jezebel" (Warner Bros.); actor, Spencer Tracy, "Boys Town" (M-G-M).

Best Support.—Actress, Fay Bainter in "Jezebel" (Warner Bros.); actor, Walter Brennan in "Kentucky" (20th-Fox).

Best Direction.—Frank Capra, "You Can't Take It With You" (Columbia).

Best Original Story.—Dore Schary and Eleanor Griffin, "Boys Town" (M-G-M).

Best Screenplay.—George Bernard Shaw, "Pygmalion" (Gen. Films-Pascal).

Best Adaptation.—W. P. Lipscomb, Cecil Lewis and Ian Dalrymple, "Pygmalion" (Gen. Films-Pascal).

Best Cinematography.—Joseph Ruttenberg, "The Great Waltz" (M-G-M).

Best Art Direction.—Carl Weil, "The

Adventures of Robin Hood" (First National).

Best Sound Recording.—T. Moulton, "The Cowboy and the Lady" (U.A.-Goldwyn).

Best Musical Composition.—Ralph Rainger and Leon Robin, "Thanks for the Memory," from "The Big Broadcast of 1938" (Paramount).

Best Film Editing.—Ralph Dawson, "The Adventures of Robin Hood" (First National).

Best Original Score.—Eric Wolfgang Korngold, "Adventures of Robin Hood" (First National).

Best Scoring.—Alfred Newman, "Alexander's Ragtime Band" (20th-Fox).

Outstanding Shorts.—One-reeler, "That Mothers Might Live" (M-G-M); two-reeler, "The Declaration of Independence" (Warner Bros.); cartoon, "Ferdinand the Bull" (RKO-Radio Walt Disney).

Special Awards.—To H. M. Warner; to Oliver Marsh and Allen Davies; to Deanna Durbin and Mickey Rooney; to Walt Disney; to Gordon Jennings, Farciot Edouard and Loren Ryder; and to J. Arthur Ball.

TAX BLAMED FOR DROP IN PATRONAGE

Belfast Chairman on Its Hardship

SURROUNDED BY COMPETITION

THE harsh effects of the Northern Ireland entertainment tax on places of amusement was referred to by Edward Buckley, F.C.A., presiding at the annual meeting of Warden Ltd., the owners of the Royal Cinema, and the Opera House, Belfast.

Moving the adoption of the annual report and accounts for the year ending January 23, 1939, he stated that the net result of the trading at the Royal Cinema and Opera House showed a marked improvement upon the amount of the previous year. After providing for all contingencies there was a balance at the credit of the general profit and loss of £3,370 4s. 9d., which enabled the directors to recommend the payment of a dividend of 5 per cent. on the preference share capital and 4 per cent. on the ordinary, and to carry forward £1,086 9s. 9d. to the current year.

The entertainment industry, he said, had passed through the most depressing period. In the early part of the year there was an extraordinary slump in attendances at places of entertainment which was intensified by the crisis period, when the public was more interested in the wireless news than in films. "I would also remind you," he continued, "of the serious competition that has arisen by the increased number of new picture houses which have been erected in the city. Since the inception of this company, which is now holding its 43rd annual meeting, various changes in the form of entertainment have had to be produced at the Opera House to meet the demands of the public. At the conclusion of the recent pantomime your directors decided to have a season of repertory companies in place of variety shows, the patronage of which is most encouraging."

"Unfortunately, we are still under the iniquitous entertainment tax, which I have so often referred to, and if this could be abolished there would be some hope of increasing the attendances. Tax on personal labour is no incentive to promote trade and industry. A relief in tax would prevent the closing of the Opera House in the summer months and avoid the employees having to apply for the dole."

"Notwithstanding the vicissitudes that the company has gone through, it is a source of gratification that with past care and foresight the financial position remains sound and strong. Our liabilities are practically nil; the Opera House and the Royal Cinema are not encumbered by any debentures or bank overdraft, which enables us to compete with the competition that surrounds us."

The report and accounts were unanimously adopted and the recommended dividends declared. J. A. Warden was re-elected a director and votes of thanks were accorded to Cecil King (Royal Cinema manager) and C. Margrave (Opera House manager) and their staffs.

NORTHERN IRELAND NEWS IN BRIEF

No More Sunday Shows at Bangor

CLERGY'S SUCCESSFUL PROTEST

FOLLOWING representations by local clergy and other sabbatarians, Bangor Council has decided that they will no longer grant licences for any entertainments on Sundays; even concerts and music in cafés and hotels are to be banned.

Films for Schools

The Northern Ireland Film Institute, in conjunction with the British Film Institute, has arranged for a two-days conference in Belfast at which the question of a wider use in the schools of the territory of films as an aid to education will be discussed.

The Minister of Education, the Senator J. H. Robb, will open the conference, and there will be an exhibition of educational films and projection apparatus suitable for schools. Russell Borland, of the Scottish Film Council, will give a demonstration lesson.

Press Charity Gala

Harry M'Mullan, Paramount's hard-working Northern Ireland representative, is being congratulated by the Trade on his promotion to manager of the Dublin and Eire activities of the company. He has for some years been representing the company in the North under Harry Nesbit, manager at the Liverpool headquarters, and has been popular with not only exhibitors, but with his fellow renting representatives.

Ritz Again

The journalists of Northern Ireland have arranged to hold their Press charity gala this year once again at the Ritz, and are hoping to raise a record amount, and to be able to hand over enough to have a Ritz and cinema bed named in the Royal Victoria Hospital, Belfast. One half of the proceeds will be devoted to Press charities

and the other half to the hospital, which is this year's sharing charity. Up to date, three functions held at the Ritz have brought to charity about £1,500.

Joe's Broadcast

Joseph Seal, the Ritz organist, has been invited by the B.B.C. to appear at the organ at Broadcasting House in London, and with his usual enterprise J. D. Russell, manager of the Ritz, has secured permission to rediffuse the broadcast to patrons in the theatre.

Film Street

Donegall Street, Belfast, is fast earning for itself the title of Northern Ireland's "film street," the latest to take up quarters there is that well-known Trade personality, Harry Wilton, who has opened up fine offices for Grand National.

ABBEY, WAVERTREE, OPENING

"A GREAT ACQUISITION TO AMENITIES OF THE DISTRICT"

"THIS is the kind of hall you can be happy in," remarked Coun. W. T. Lancashire in declaring open the new Abbey Cinema, Wavertree, Liverpool, on Saturday afternoon, at an invitation performance.

When the licensing justices granted the licence the previous day they congratulated the owners and the architect on the beauty of the building, said Coun. Lancashire, who described the Abbey as "a magnificent theatre."

Coun. Lancashire commented that the theatre had cost £50,000 and in its construction considerable employment had

been given to Liverpool people. The proprietors were enterprising citizens and knew that in Liverpool they could safely invest because they had confidence in the progress and stability of the city.

Coun. W. J. Tristram, who presided, said many people paid tribute to artists who provided beautiful pictures; tribute was also due to those who provided them with beautiful buildings.

"Those of us who appreciate architecture will appreciate the architectural qualities of this building."

It had a majestic appearance, but to obtain that, there had been no sacrifice of the comfort of patrons.

"It is a great acquisition to the amenities of the district, and I am sure it will be well supported."

Brief speeches were made by Ald. A. E. Shennan (architect for the Abbey) and Coun. H. Wilson.

W. J. Grace (manager of the Abbey) said: "It is my duty to keep contact with patrons and the proprietors of the hall, and the only way I can achieve that is by co-operation."

He had instructed his staff to give patrons good service.

"If you have any complaints let them know—at the same time, if you have any credits, pass them on to us."

The opening feature film was "The Joy of Living."

Owned by the Regal Cinema Co. (Liverpool), Ltd., of which concern W. L. Hampson is secretary, the Abbey is situated at the junction of Childwall Road and Church Road North, and was given the designation "Abbey" owing to its proximity to Childwall Abbey.

Seating accommodation is provided for 1,126 persons on the ground floor and 744 persons in the balcony.

In the decoration of the auditorium, the main walls are treated in wide horizontal bands of primrose, orange and gold speckle, separated by bands of silver.

Gaumont-British Equipments installed the projection and sound equipment.

Shirley Temple and Beryl Mercer (as Queen Victoria) in the Technicolor film THE LITTLE PRINCESS, which 20th-Fox will Trade show on March 16



"Jesse James" Next Monday

20th-FOX FIX FOUR SHOWS

Zanuck's Technicolor Drama

THE London Trade screening of Darryl F. Zanuck's Technicolor drama, "Jesse James," has been fixed by Francis L. Harley, managing director of 20th Century-Fox, for Monday, March 13, when four sessions will be held at the Century Theatre, Soho Square, at 11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.

"Jesse James" has proved to be the greatest box-office success ever released by 20th Century-Fox. Records were broken in most of the American key cities, including New York, Los Angeles, Detroit, Baltimore, Cleveland, St. Louis, Kansas City, Salt Lake City and Miami.

At New York's Roxy the picture took £16,000 in its first week's showing, equalling the previous record week's taking set up by "Alexander's Ragtime Band" last year. The total taken at the Roxy during its four-week engagement was £46,400, and the film played to no fewer than 519,308 patrons during that period.

The leading rôles are played by Tyrone Power, Nancy Kelly, Henry Fonda and Randolph Scott, with prominent supporting parts in the hands of John Carradine, Henry Hull, Jane Darwell, Slim Summerville, Brian Donlevy, J. Edward Bromberg, Donald Meek and John Russell.

Persecuted Farmers Rebel

The action of the picture takes place in the period following the Civil War when the building of the railways across the United States resulted in pioneer farmers being literally robbed of their land to provide for railway tracks.

A farmer, Jesse James, threatens vengeance on the railways when one of their unscrupulous agents kills his mother. He shoots the murderer dead and spends the remainder of his life as an outlaw, a ruthless bandit. He perpetrates the first train robbery in history and a price is on his head.

Ruthless Banditry

James is persuaded by a U.S. Marshal, in love with Zerelda, the bandit's fiancée, to give himself up on the understanding that his life is spared and he is given a nominal prison sentence. Before doing so he marries Zerelda, but finds, once he is in prison, that the president of the railway has double-crossed him and demanded his death. His brother effects a daring rescue of him, and from then on he becomes even more ruthless, holding up banks and leading his gang of brigands into every kind of danger.

When his wife gives birth to a child and decides, for the sake of the baby, to leave him and return to her father, James becomes desperate. On making a particularly daring raid on a bank he is betrayed by a member of his gang, is badly wounded, but is nursed back to health by his wife, who comes to join him. After renouncing his life of outlawry and promising to take his wife and child to California, he is shot dead by the man who had betrayed him.

Outstanding Performances

Tyrone Power, as James, is said to give by far the greatest performance of his career, and Nancy Kelly, as his wife, fully justifies Zanuck's faith in her acting ability when he signed her to a 20th Century-Fox contract. For his outstanding work as Frank James, Henry Fonda was awarded a contract and given the leading rôle in "The Young Mr. Lincoln."

Another featured player, who obtained an important screen assignment as a result of his performance in this picture, was Henry Hull, who draws a big rôle in "Stanley and Livingstone."

"Jesse James" was filmed in the outlaw's own country in Missouri and was actually before the Technicolor cameras for six weeks. Henry King, the director of "In Old Chicago" and "Alexander's Ragtime Band," directed from a screen play by Nunnally Johnson, who also acted as associate producer for the picture.

Unanimous Praise

The American Press were unanimous in their appreciation of the film. The following extracts appeared in the United States Press:—

"'Jesse James' is the best screen entertainment of the year. Handsomely produced, stirring, directed, beautifully acted."—*New York Times*.

Another typical expression of opinion appeared in the *New York Daily News*. It said:—

"Hats off to 20th Century-Fox, Darryl Zanuck, Nunnally Johnson, Henry King and the entire cast of 'Jesse James' for a fascinating, thrilling and colourful production. . . . The story is full of breathless suspense. . . . Rousing, swashbuckling, eminently satisfying. Swell screen entertainment that you can't afford to miss. . . . Moves with great gusto," stated the *New York World Telegram*, and the general view is summed up by the *Los Angeles Times* in the phrase, "Super box-office."

Kinema for London Community Centre

Bermondsey's new community centre is to have its own private kinema.

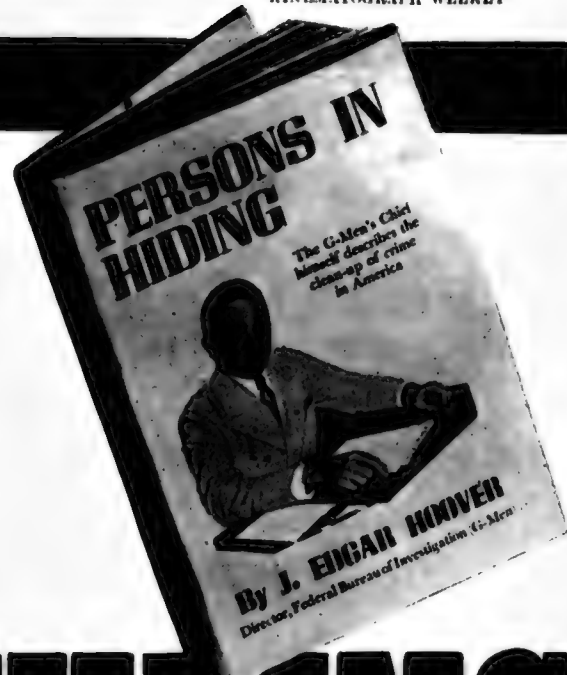
The London County Council on Tuesday gave permission for the sum of £3,999 to be borrowed for the work of re-modelling the St. Olave's (Bermondsey) Institute, which is to include a stage and a kinema with fully-equipped projection suite. The cost of the re-modelling of the Institute is £14,099.



Fernand Gravet, Joan Blondell, Edward Everett Horton and Alan Mowbray who are featured in ROMANCE IS SACRED, which Warners is Trade showing shortly

G-MAN J. EDGAR HOOVER

tells the amazing true story of America's
Queen of Gangland in PARAMOUNT'S
sensational punch-packed thriller—



PERSONS IN HIDING

EVERY G-MAN HAD
THIS ORDER —

"Get her..

SHE'S THE
WOMAN
BEHIND THE
KILLER
BEHIND THE
GUN!"

"A TERRIFIC PICTURE, EVERY
SECOND OF WHICH I ADMIT
DEVOURING GREEDILY"
Pat Mannoock DAILY HERALD

"DON'T MISS THIS ONE"
Jasper Long SUNDAY PICTORIAL

"THE BEST G-MEN FILM
I'VE EVER SEEN"
Harris Deans SUNDAY GRAPHIC

PARAMOUNT PRESENTS
PERSONS IN HIDING
By J. Edgar Hoover
LYNNE OVERMAN · PATRICIA MORISON
J. CARROL NAISH · JUDITH BARRETT
Directed by Louis King
Screen play by William R. Lipman and Horace McCoy



EDWARD SMALL presents

Adolphe Menjou KING of the TURF

DOLORES COSTELLO
ROGER DANIEL
WALTER ABEL
ALAN DINEHART
HAROLD HUBER
WILLIAM DEMAREST

DIRECTED BY ALFRED E. GREEN

Distributed by



TRADE SHOW
LONDON PAVILION
MONDAY, MARCH 13th,
at 9 p.m.



"KING OF THE TURF"



First-class romance, full blooded adventure and a succession of racing thrills are said to characterise the most recent Eduard Small production *KING OF THE TURF*, which United Artists will Trade show at 9 p.m. on March 13, at the London Pavilion. Adolphe Menjou is starred with Dolores Costello, Roger Daniel and Walter Abel.

NEW W. C. FIELDS COMEDY SUPER FOR TRADE SHOW

Heads Latest Line-up from General Films

BIG BOX-OFFICE SUBJECTS

AN impressive new Trade show programme is being launched by General Film Distributors on Monday. This new line-up, which boasts all that is most popular in screen entertainment from fresh spontaneous humour and youthful romance to thrilling action and moving drama, comprises:—

"You Can't Cheat an Honest Man," starring the screen's greatest laughter combination, W. C. Fields, Edgar Bergen and Charlie McCarthy; "Newsboys' Home," a dynamic story culled from the heart of a big city, with Jackie Cooper in the starring role, supported by the Little Tough Guys; "Pirates of the Skies," presenting Kent Taylor and Rochelle Hudson in a novel tale of romance and hazards in the air; and "Swing, Sister, Swing," in which Ken Murray, Johnny Downs and Kathryn Kane head a cast of tuneful screen favourites in a rhythmic saga of the swing music craze.

The Greatest Fun Feud

Hilarious comedy sequences deftly woven into a powerful story of circus life should stamp as one of the year's screen successes the Universal picture "You Can't Cheat an Honest Man," which is being Trade shown at the Phoenix Theatre on Thursday, March 16, at 6.30 p.m.

Fields, Bergen and Charlie McCarthy are an inimitable trio who should provide something that is entirely novel, spontaneous and irresistible in comedy entertainment. The main theme of the film is based on the pungent verbal feud existing between Fields and his wooden nemesis, "Charlie McCarthy." Their lightning give-and-take of sure-fire wisecracks should set a new standard in sparkling repartee. The film presents W. C. Fields as Larson Whipnade, a great showman whose financial difficulties cause him to be chased over every State line by irate sheriffs' officers. The principal side-show of his circus is given by Edgar Bergen and Charlie McCarthy, who are trying to get out of the circus because they see no hope of ever being paid. Their departure is delayed, however, by the advent of Whipnade's lovely young daughter Vicky, with whom Edgar Bergen falls head over heels in love—much to the disgust of the verbose Charlie.

The laughter-filled action of the film shows how it is the blatant personality of her father, which finally saves the girl from marrying a rich play-boy whom she does not love, leaving the coast clear for the penniless devotion of the ventriloquist and his now acquiescent dummy.

The three funsters are supported by an all-powerful cast, which includes Princess Baba, daughter of the white Rajah of Sarawak, and Blacaman, the great Hindu animal hypnotist, both of whom make their screen debuts in this film. The director was George Marshall.

"You Can't Cheat an Honest Man" also marks the reappearance on the screen of Mortimer Snerd, Edgar Bergen's buck-toothed, bucolic dummy, who was unanimously applauded in "Letter of Introduction," and who again provides abundant food for merriment. Constance Moore, rising Universal starlet, has her biggest role to date as Whipnade's daughter, who is prevented from sacrificing her romance for the sake of her father.

"Newsboys' Home"

"Newsboys' Home," a Universal drama of the city streets, which is scheduled for Trade showing at the Phoenix Theatre on Monday, March 13, at 6.30 p.m., presents Jackie Cooper as a homeless country boy whose father's murder brings him to a big city to seek his livelihood as a newsboy—and revenge on the assassin. How he battles his way to the leadership of a newsboys' home and proves his loyalty to the publisher of the paper provides the stirring human document of a boy who has the courage to fight for his ideals.

He is supported by an impressive cast headed by Edmund Lowe and Wendy Barrie in the romantic leads and that famous group of juvenile actors, the Little Tough Guys, who again bring all their impudent charm and dauntless spirit to a story fraught with suspense and realism.

Highlights of the film include a boxing match in which Jackie Cooper proves his supremacy over Elisha Cook, Jun., the former hero—and bully—of the other boys, and a terrific street battle between the newsboys and the crooked hired mobsters set on them by a rival newspaper owner. It is during this newspaper war that Jackie Cooper is able to identify the man who was responsible for his father's brutal death, and after a series of breath-taking adventures manages to hand him over to justice for his part in both crimes.

Wendy Barrie portrays the owner of the newspaper, who battles to preserve the upkeep of the newsboys' home instituted by her father; Edmund Lowe is seen as her chief reporter, while Edward Norris is the underworld killer. Director Harold Young, who won acclaim for his handling of "Little Tough Guy," keeps the film at an effective dramatic pace.

"Pirates of the Skies"

Fast action, a novel love story and a high quota of thrills and suspense are the main features of Universal's "Pirates of the Skies," which is being presented at the Phoenix Theatre on Wednesday, March 15, at 3 p.m.

With Kent Taylor and Rochelle Hudson in the romantic leads, the picture embraces the newest branch of the American law enforcement department—the Air Police. Kent Taylor—an "air copper"—unwittingly stumbles on a valuable clue to the method by which a series of daring crimes are carried out, while Rochelle Hudson, as a waitress in a café near the airport, discovers on her part that her employer is in league with the bandits. He secretly makes recordings of the air-pilot's conversations, which communicates to the gang headquarters by means of carrier pigeons. In his eagerness to rout the crooks, the air officer is disqualified from the service and is forced to play a lone hand in tracking down the pirates of the skies.

Directed by Joe McDonough, the film, which was photographed against some of the most rugged scenery in Southern California, should offer thrills of an unusual nature in the form of a spectacular air combat.

Rhythm and Romance

A youthful romance in modern tempo provides the keynote for Universal's "Swing, Sister, Swing," which is to be Trade shown at the Phoenix Theatre on Friday, March 17, at 3 p.m.

Wise-cracking comedy from Ken Murray; fast-stepping, swing pirouetting by Johnny Downs, Kathryn Kane and Edna Sedgwick; new musical hits from Ted Weems and his Orchestra, and the humorous antics of Eddie Quillan, Ernest Truex and Nana Bryant are colourfully woven into a novel screen play by Charles Grayson. Directed by Joseph Santley, with Burt Kelly as associate producer, the film presents Johnny Downs, Kathryn Kane and Eddie Quillan as a small-town trio that introduces a new dance sensation, "The Baltimore Bubble," which sweeps the country and places them on the crest of fame.

Ken Murray portrays a Broadway Press agent, who persuades a harassed dance instructor, played by Ernest Truex, to finance the new swing craze. The film shows how, when the dancers have exhausted the possibilities of the dance—and their financial resources—they are forced to leave New York and return to liven up the small town of their origin.

Two new songs, "Wasn't it You?" and "The Baltimore Bubble," were composed by Frank Skinner and Charles Henderson for the gay musical sequences of the film, which were directed by Charles Previn.



Robert Donat and Madeleine Carroll in the famous Gaumont-British picture **THE 39 STEPS**, directed by Alfred Hitchcock, which General Film Distributors Ltd., are reissuing on July 10, 1939

Big Summer Proposition for Showmen

"THE 39 STEPS" AND "I WAS A SPY" FOR JULY REISSUE

BY the reissue of two of the most famous Gaumont-British pictures ever made by that company—"The 39 Steps" and "I Was a Spy"—General Film Distributors, Ltd., are offering to exhibitors one of the biggest showmanship propositions of the coming summer season.

"The 39 Steps" remains one of Alfred Hitchcock's most brilliant directorial achievements. Based on John Buchan's famous story, the film co-stars Robert Donat and Madeleine Carroll, and exhibitors will have an opportunity of presenting these two great box-office personalities to their patrons on July 10, the date General Film Distributors, Ltd., have fixed for its reissue. The picture has all the qualities that make for superb entertainment—a dramatic and ingenious plot; thrilling incident and irresistible comedy; delightful romance and spectacular backgrounds.

Robert Donat's Role

Robert Donat as Richard Hannay, suspected of the murder of a woman spy, is pursued by the police and the woman's confederates. His efforts to prevent an Air Ministry secret from leaving the country and unmask the master-mind behind the network of espionage on which he has accidentally stumbled take him to the remote Highlands of Scotland with the police and the enemy ever hotter on his heels.

The additional encumbrance of a prisoner he dare not release in the person of lovely Madeleine Carroll eventually proves his saving grace.

The film introduces a wealth of outstanding characterisations, seen through the magic eyes of Alfred Hitchcock and portrayed by Lucie Mannheim, Godfrey Tearle, Peggy Ashcroft, Helen Haye, Frank Cellier, Willie Watson and John Laurie.

"I Was a Spy," which will be reissued on

July 31, has been acclaimed the greatest spy film in the annals of screen history. It is also the film which brought Madeleine Carroll right into the front rank of stardom—where she has remained ever since. It is claimed that for sheer beauty, realism and depth of emotion her performance has never been surpassed.

Her co-stars are Conrad Veidt and Herbert Marshall, while the supporting cast is headed by such talented and celebrated players as Gerald du Maurier, Edmund Gwenn, Nigel Bruce, Anthony Bushell and Donald Calthrop. Victor Saville, one of Britain's master film-makers, directed this film, which is unanimously rated as one of his greatest triumphs.

Based on Marthe McKenna's thrilling yet tragic war experiences, the film recapitulates the daring deeds of a Belgian nurse stationed in a German hospital. Through devotion to her country she turns spy, living day and night a life that will be forfeit if she fails. It is a story full of daring and heroism, poignant emotional scenes, tense accumulating drama and moving spectacle—a truly great British film.

Unique Showmanship Offer

These two pictures boast internationally famous stars—Robert Donat, who is now at the peak of his career; Madeleine Carroll, who has since attained still greater heights of fame; Conrad Veidt and Herbert Marshall, among the foremost stars of to-day. The stories have proven box-office worth and the world popularity of the directors, Alfred Hitchcock and Victor Saville, has been cemented by a triumphant succession of first-class pictures.

General Film Distributors, Ltd., are in the unique position of being able to offer both these pictures to exhibitors at a time when their stars and directors are at their zenith.

Italy Without U.S. Films

SHORTAGE OF HOME PRODUCT FEARED BY EXHIBITORS

THE recent announcement of the Hays office that America will entirely abandon the Italian market, as a sequel to the decree investing State-owned E.N.I.C. with a monopoly for the import of films into Italy, only puts into official form the present actual conditions. M-G-M, 20th Century-Fox, Warner Bros. and Paramount all closed their Italian exchanges on December 31, and the other major American companies—Columbia, RKO, United Artists and Universal, which had no branches in that country but were doing business through local agents, had already refrained from supplying them with new product.

Exhibitors in Doldrums

The announcement goes to prove that E.N.I.C. has not succeeded in inducing those four American companies to reverse their policy and, thereby, relieve the Italian exhibitor from the very precarious position brought about by the lack of suitable screen material.

According to latest statistics available 235 feature pictures were shown by the first-run cinemas of Rome between August 1, 1937, and May 30, 1938. Of those, 150 films were American—that is, 64 per cent.—22 came from France, 13 from Germany, two from Austria, 14 from England, one from Czechoslovakia, and 33 films were Italian. Undoubtedly, it is due to the absence of Hollywood product that the box-office takings from the better-class cinemas throughout Italy have decreased most severely of late, particularly those of the first-run houses.

Home Product

It is unlikely that Italian exhibitors will be able this year to count on a crop of 50 new domestic films, the figure derived at by Vittorio Mussolini, since it is based on the average output during the last three years, when Italian producers were supported by ample subsidies in the form of advances to be refunded out of eventual

profits, and by easy credit facilities given by the Banca del Lavoro.

This method, by which the Exchequer has lost 80 per cent. of the cash invested, was abolished last year, and replaced by awards of cash prizes to be granted to meritorious films in proportion to their box-office takings during a three-year period.

The film credit department of the Banca del Lavoro has tightened the purse strings by raising its demands for securities, so much so that producers have lodged complaints against it with the Federazione Fascista Industrie dello Spettacolo, the association comprising the Italian film industry.

As film producers must now depend largely on their own resources only three of the six Italian film studios were occupied at the end of January, while quite a number of production projects already announced have had to be postponed indefinitely, in fact, until the firms have replenished their coffers from the returns of films now being released.

ODEON WANT BUILDING TIME EXTENSION

Barking Corporation General Purposes Committee has had a letter from Odeon Cinema Holdings, Ltd., asking for an extension of 12 months from the expiration of the period specified in the lease for the completion of the building of the new Odeon in London Road, and recommends that the application be not acceded to.

FOLKESTONE CHANGE

The Savoy, Folkestone, which was taken over some months ago by a local company of which B. E. Fortescue was managing director, has been purchased by London and Provincial Cinemas, Ltd.



A novel theme has been selected for **PIRATES OF THE SKY**, which tells of the thrills and adventures encountered by members of the aerial police force. Kent Taylor and Rochelle Hudson are teamed in this Universal subject which General Film Distributors will show at the Phoenix Theatre on Wednesday, March 15, at 3 p.m.

The Kinema's Value in Education

MANAGER'S VICTORY IN WEALDSTONE DEBATE

A KINEMA manager and a KINZ representative, opposed in a debate by a clergyman and a Sunday school teacher, successfully proposed a motion "that the kinema is of educational value" at Wealdstone.

The debate was organised by the Young People's Fellowship of St. Michael's Church and held at Wykeham Hall before an interested audience. The motion was won by 36 votes to 4.

The manager, Henry Kerr, of the Odeon, Wealdstone, proposing the motion, contended that the kinema was one of the greatest educational mediums of the day. He expressed surprise that the motion should be a debatable one at all, and referred to the influence of the films on the fashions, habits and lives of people to-day. He spoke, too, of the increasing use of the film in churches and schools throughout the country and proved his point by quoting appropriate extracts from KINZ.

L. V. Ridgway, the KINZ correspondent, spoke of the moral and psychological value of a number of recently made films—such as "Pygmalion" and "The Life of Emile Zola"—and said that the educational value of even quite ordinary films was incalculable.

For the opposition, the Rev. A. P. Hutchinson suggested that films, especially films set in foreign countries, gave a greatly exaggerated and distorted view of life and peoples. Accuracy had too often been sacrificed for story-interest in historical films, and thus their educational value was nil. The present purpose of the film was to amuse, to lightly entertain, not to educate.

Mr. Kerr, summing up at the end, said that when he showed "Blockade" it brought home the horrors of modern war to such a profound extent to his audiences that 86 recruits for A.R.P. were immediately enrolled.

World Release for "Mayflower"

Continued from page 3

The initial result was "The Vessel of Wrath," which fulfilled all expectations as far as the home market was concerned but needed world-wide distribution to be completely financially successful.

Paramount took the film for American release and put every ounce of energy into publicising and exploiting it, with the result that it enjoyed a record-breaking run at the Rivoli on Broadway, following immediately by showings in 63 big Loew States Theatres in the New York metropolitan area and by a series of hold-overs in all the key cities of the U.S.A.

In the East, West, Middle-West and the South the picture without exception has made box-office history.

In Los Angeles it topped all opposition by playing to 18,500 dollars on its opening week at the Paramount, with the management having to arrange special midnight matinees for those unable to gain entrance to the regular showings. In Washington it turned in 18,000 dollars for its opening week's gross, beating by a slight margin, according to *Variety*, the figures of the Shearer-Gable "Idiot's Delight"—generally recognised as one of the top line attractions of the season.

Denver, in the Middle-West, a zone hitherto regarded as hopeless territory for the British, had to hold over "The Beachcomber," and at the Paramount, Newark, it played to 18,000 dollars, in so doing equalling the figures set up by "The Buccaneer" and "Wells Fargo."

At the Princess in Montreal, where 7,000 dollars is considered the average figure for an opening night, "The Beachcomber" opened to 13,000 dollars, nearly double.

Budd Rogers, the American representative of "Mayflower" and Associated British, who has been paying a flying visit to England in connection with these negotiations, will, when he sails back to-morrow, take with him a copy of the second Pommer-Laughton production of "St. Martin's Lane," written by Clemence Dane.

Plans will immediately be made by Paramount for an early American release. "Jamaica Inn," the third, and "The Admirable Crichton," the fourth film in this deal, will follow at four months' intervals, automatically taking their place in next season's Paramount American release schedule.

The third "Mayflower" film, "Jamaica Inn," has also been in the news in America since it was directed by Alfred Hitchcock, now on his way to Hollywood to make "Rebecca" for David Selznick, and chosen by the New York critics as the best director of the year, following his direction of "The Lady Vanishes."

Lined up in this third and most ambitious Pommer-Laughton subject is not only Charles Laughton, but the new "Mayflower" discovery, Maureen O'Hara. Important parts are played by Leslie Banks, Emyln Williams, Robert Newton, Marie Ney, Wylie Watson, Basil Radford, Jeanne de Casalis, Morland Graham, Hay Petrie, Edwin Greenwood, Horace Hodges, George Curzon, Mervyn Johns, Stephen Haggard, Bromley Davenport, Marie Ault, together with numerous equally well-known players. Based on the novel of Daphne du Maurier and from the screen play by Sidney Gilliat and Joan Harrison, with additional dialogue by J. B. Priestley, the picture is reported to be one of the most ambitious and finest yet made in a British studio.

"The Vessel of Wrath" and other British successes in America have shown beyond doubt that the American market is waiting to receive and acclaim British productions of merit.



Conrad Veidt and Madeleine Carroll in *I WAS A SPY*, which General Film Distributors are reissuing on July 31

CHURCH OPPOSES BETHNAL GREEN APPLICATION

L.C.C. Adjoins Case Pending Visit

CONTRADICTION evidence in connection with an application for the Sunday opening of the Victoria Picture Palace, Bethnal Green, led to the Entertainments Committee of the L.C.C. adjourning consideration of the case pending a visit to the house by the council's officials.

Charles Spencer, part-proprietor of the premises, who has held the licence since its opening in 1912, said that conditions had changed from when the kinema was opened. There was now, he said, an undoubted demand for pictures on Sundays. He estimated that there were some ten thousand people within the kinema's immediate vicinity. Statistics showed that probably about 1½ per cent. went to places of worship and the remaining 98½ per cent. were entitled to their own method of spending Sundays. He admitted that increasing Trade competition led to the application.

The Rev. Phillip Smith (Pastor of the Victoria Park Baptist Church) objected to the granting of the licence because, he said, the kinema building was separated only by a narrow footpath from the church and he contended that the noise from the kinema would interfere with the services. Mr. Smith alluded to a "gentlemen's agreement" that made when the kinema was erected that there should be no Sunday opening and also, he said, to the proprietors' recognition of that fact by not pursuing a similar application five years ago.

Mr. Spencer denied the existence of the agreement and questioned whether any noise from the kinema could be heard in the church.

The chairman of the committee announced that the application would be adjourned pending a visit to the respective premises.

Mr. Spencer: I can assure you that we shall not charge you for admission. (Laughter.)

The Rev. P. Smith: And I can give you the assurance that we shall not take up a collection. (Renewed laughter.)

BRIDGEND MOTION DEFEATED

Loss of Trade Plea

That refusal to allow kinemas to open in Bridgend on Sundays led to loss of trade because young people travelled to the adjoining town, where they were open, was the view expressed by Councillor Tom Jones when Bridgend Council discussed an application for permission to hold a Sunday evening kinema show in aid of charity on March 19.

After a lengthy discussion the Council refused the application.

H. A. Gardner, the clerk, pointed out that at present local kinemas could, by permission of the authorities, be opened only on two Sundays in the year, but any other opening could only be authorised by seeking power from Parliament.

S. Scholfield proposed an application for the necessary powers, and E. S. Exton suggested a plebiscite be held in the town before any action was taken, but these were defeated.

TIME NOT RIPE FOR S.O.

Sedgley (Staffs) General Purposes Committee, asked by Clifton Cinema Co. whether the Council would be disposed to give a lead regarding Sunday kinemas, a portion of the proceeds being earmarked for local charities, replied that the time was not ripe for consideration of Sunday opening in the district.

YORKSHIRE FILMS, LTD.

In a paragraph recording the association of John and Stanley Tidswell with Yorkshire Films, Ltd., it was inadvertently stated that John Tidswell was connected with Winads. Mr. Tidswell was formerly with National Screen Service.

ON THE S.O. FRONT

WORTHING DOUBLES CHARITY PAYMENTS

Deputation to Council Explains Kinemas' Difficulties

FOLLOWING a meeting between the Licensing Committee of the Worthing Town Council and a deputation of local proprietors to discuss the question of an augmented contribution under the Sunday Entertainments Act, an agreement was reached whereby the original percentage is increased by 100 per cent.

In consequence of separate accounts of Sunday trading not being kept by proprietors it had not been possible to arrive at the amounts of the profits made, but a deputation consisting of S. H. Parsons, representing Odeon Theatres, Limited; P. G. Lundy, representing Associated British Cinemas, Limited (owners of the Plaza), and C. A. Seebold explained difficulties in arriving at a figure, and the whole question was discussed.

The deputation maintained that many of the expenses interlocked; were never divided by the exhibitors themselves and could not be apportioned in an accurate allocation. Examples given by the deputation where difficulties would arise if an allocation as between weekday and Sunday opening were attempted were:—

Rates and taxes and other overhead charges, electricity tariff, wear and tear of machinery, life of electric lamps, etc.

Wages of staff. The deputation stated that if the kinemas did not open on Sundays a considerable number of the staff could be dispensed with and there would be a general reduction in the wages paid.

Depreciation. The deputation pointed out that depreciation on Sundays tended to be greater than normal depreciation.

Hire of films. In connection with the Odeon and Plaza, the expenses appertaining to film hire varied in accordance with business done and could not be standardised. Films were frequently hired for one lump sum and were shown at all the cinemas owned by Odeon and Plaza companies.

The committee pointed out to the deputation that the town council was of the opinion that the contributions to charity in Worthing were inadequate and asked the deputation to make an offer to the council of an increased contribution with a view to arriving at a figure which would be mutually satisfactory.

After retiring to consider the matter, the deputation stated that they were prepared to increase the annual amount paid in recent years, viz., £299, by 100 per cent. The allocation, which was based on seating capacity, would compare with the present one as follows:—Home Cinema, £30 proposed, £15 present; Odeon £50 and £25; Plaza £62 and £31; Rivoli £50 and £25, total £198 proposed, £99 present.

Five per cent. of the above amount of £198 would of course be payable to the Cinematograph Fund.

This offer was accepted.

Manchester S.O. Move Again Rejected

CITY COUNCIL'S ADVERSE VOTE

ONCE again, Manchester City Council has registered an adverse vote against Sunday kinemas.

Only 14 votes were cast for, and 79 against, the following notice of motion by Coun. J. E. Fitzsimmons submitted at the meeting held on Wednesday, March 1:—

"That the Watch Committee be instructed to take steps under the Sunday Entertainments Act, 1932, with a view to obtaining the necessary order extending the provisions of the Act to the city of Manchester."

Coun. Fitzsimmons asked for democratic procedure to find out the wishes of the people and expressed surprise regret that the Labour members should have previously decided against his proposal on the ground that the trade unions in the kinema industry could not get satisfactory terms for their members with some of the employers.

Many towns already had Sunday opening. There were 189 authorities under which the privilege had been enjoyed for some years.

Ald. George Hall taunted some councillors on "their democratic determination

to prevent the people from voting on an issue where the right had been given to them by Parliament."

Coun. C. F. Howarth said no reason could be advanced for reversing a decision the Council took fairly recently. If there were any real demand for the opening of kinemas on Sundays it could be made effective by a town's meeting. There were 70 areas outside Greater London each with a population of over 50,000 where proposed Sunday opening had been rejected.

Coun. W. Johnston declared that so long as certain kinema proprietors declined to sign an agreement granting trade union conditions to their employees, the Labour members were determined not to support any move in the direction of Sunday opening. The proprietor of one local group of kinemas, while observing trade union conditions, did not support Sunday entertainment.

The motion, as stated above, was defeated.

Manchester and District Exhibitors Committee took no part whatever in this resurgence of an old controversy.

BURNLEY JUSTICES REFUSE SATURDAY MATINEES

Stricter Supervision of Sunday Concerts

THE abolition of Saturday morning matinees and stricter supervision of Sunday concerts in kinemas were decided upon by the Burnley (Lancs) Justices on Wednesday last week, when the annual report on kinemas was presented by Superintendent Murgatroyd. The decision at Burnley follows a similar attempt at Portsmouth to ban Saturday morning opening.

R. Procter made an application on behalf of the Empire for Saturday morning opening to show films suitable for children. He pointed out that children's matinees were held on Saturday mornings at the Odeon.

After retirement the magistrates announced that having considered the principle involved, they had decided not to accede to the application. They had also agreed not to renew the concession granted to the Odeon to hold matinees for children on Saturday morning, their ruling to take effect after Saturday, March 4.

The Mayor (Ald. J. A. Sampson), who presided, after hearing Superintendent Murgatroyd's report, said the Justices would renew all licences for kinemas in the borough until February 28, 1940. In accordance with the suggestion by the superintendent, they would insist, however, upon the submission of a complete programme of proposed music whenever future applications were made for Sunday entertainments. Should permission for the entertainment be granted, the police would see that the submitted programme was adhered to.

The superintendent reported that during the year several applications for licensed premises to be opened for Sunday entertainment were granted, and at most of those concerts music of a jazz nature was played.

"No definite ruling has been given by the Justices as to what kind of entertainment should be given, and I would suggest that it would assist if, when granting permission for Sunday entertainment, the Justices insist that a complete programme of the proposed entertainment be submitted to them at the time the application is made, so that they could decide if the proposed programme was suitable or not," he added.

"Supervision could then be given to the premises to ensure that the programme was adhered to."

Licencees had generally carried out the conditions of their licences satisfactorily, the report continued, and all kinemas in the borough had been improved during the year. All kinemas had been visited at frequent intervals, and he proceeded to give a summary of the inspections.

The Odeon had opened regularly on Saturday mornings for special matinees for children, and approximately 400 children attended each performance. It was the only kinema in the borough entitled to open on Saturdays during 10 a.m. and noon.



Frieda Inescort in *WOMAN DOCTOR* (British Lion), briefly reviewed on page 3

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	Box-OFFICE ANGLE.
Ave Maria 72 min. (U)	Benjamino Gigli, Kathe de Nagy.	Ingenuous romance rendered more stilted by dubbing. Star sings splendidly.	Booking on famous tenor's singing.	
(Ace)—Italian.				
Arizona Legion 59 min. (U)	George O'Brien, Laraine Johnson.	Spectacular outdoor melodrama. Plot rousing, cast keen, thrills big, action fast and pictorial qualities impressive.	Grand Western fare, a certainty for the masses and youngsters.	
(RKO-Radio)—American.				
Beauty for the Asking 68 min. (A)	Lucille Ball, Patric Knowles, Frieda Inescort.	Love, jealousy and intrigue in the beauty treatment business. Story novelettish, but cast attractive and technical presentation superlative. Feminine appeal strong.	Safe support for majority of halls. Nothing to harm juveniles.	
(RKO-Radio)—American.				
Fisherman's Wharf 72 min. (U)	Bobby Breen, Leo Carrillo, Henry Armetta.	Musical melodrama played against picturesque San Francisco waterfront backdrops. Story simple and appealing, acting clever, team work irresistible and songs tuneful.	Attractive two-feature programme proposition for family and industrial halls.	
(RKO-Radio)—American.				
Flight from Justice 63 min. (A)	Robert Livingston, June Travis, John Gallaudet.	Gangster melodrama introducing an entirely new racket. Story pungent, team work good and thrills spectacular.	First-rate popular booking. Safe for juveniles.	
(British Lion-Republic..)				
*Gang's All Here, The 77 min. (U)	Jack Buchanan, Googie Withers, Edward Everett Horton.	Marital detective comedy, it is smoothly fashioned in the irresistible "Thin Man" tradition. Story ingenious, star's performance great, gags bright and thrilling and support excellent. It's box-office first to last.	Cast-iron light entertainment for all classes, family included.	
(Associated British)—British.				
Gens du Voyage, Les.. .. . 105 min. (A)	Francoise Rosay, André Brule, Marie Glory.	Romance of the circus well acted and realistically staged but ragged in continuity and not too strong in story.	Fairly good specialised hall booking. Not for juveniles.	
(Unity)—French.				
Going Places 83 min. (U)	Dick Powell, Anita Louise, Allen Jenkins.	Sporting comedy burlesque, put over with hilarious aplomb. Team work resourceful, racing thrills laughable and exhilarating, and musical embellishment right.	Excellent comedy booking for all classes, family included.	
(Warner)—American.				
*Inspector Hornleigh 81 min. (A)	Gordon Harker, Alastair Sim, Miki Hood.	Murder mystery melodrama, the first to picturise the famous radio character. Story good, team work first-rate and atmosphere convincing, but treatment slightly pedestrian.	Cast-iron title and star booking for the masses and family.	
(20th Century-Fox)—British.				
King of the Turf 80 min. (U)	Adolphe Menjou, Roger Daniel, Dolores Costello.	Racing melodrama turning on the importance of breeding in animals and humans. Thrills convincing, but sentimental angle turgid. Appeal mainly industrial.	Star and title booking for the not too sophisticated. Nothing to harm the youngsters.	
(United Artists)—American.				
*Londoners, The 38 min. (U)	—	Fascinating documentary in London's civic progress	First-rate and original theme, mainly for Metropolitan halls.	
(Technique)—British.				
*Man Without Honour 59 min. (A)	Ian Fleming, Grace Arnold, Charles Paton.	Unpretentious financial melodrama. Plot topical, cast sound and presentation adequate.	Useful British supporting proposition for the not too sophisticated. Nothing to harm juveniles.	
(Equity)—British.				
Mysterious Miss X, The 64 min. (U)	Michael Whalen, Mary Hart, Chick Chandler.	Comedy crime thriller turning on an unintentional hoax. Story arresting and laughable, team work good, thrills big and production qualities excellent.	Capital general booking. Safe for juveniles.	
(British Lion-Republic)—American.				
*Nursemaid Who Disappeared, The 87 min. (A)	Arthur Margetson, Lesley Brook, Peter Coke.	First-class example of popular crime fiction. Story exciting, cast popular and competent and staging realistic.	Excellent general booking. Hardly suitable for youngsters.	
(Warner)—British.				
Pacific Liner 73 min. (A)	Victor McLaglen, Chester Morris, Wendy Barrie.	Seafaring melodrama, unusual in theme. Acting strong, atmosphere realistic and treatment pungent. Technical detail excellent.	Outstanding general booking. Nothing to harm youngsters.	
(RKO-Radio)—American.				
Prairie Moon 58 min. (U)	Gene Autry, Smiley Burnette, Shirley Deane.	Entertaining Western with usual ingredients given first-class treatment and novel twists.	Excellent horse opera booking with star values and strong juvenile appeal.	
(British Lion-Republic)—American.				
Red River Range 55 min. (U)	The Three Mesquiteers	Sound Western entertainment with famous trio bringing modern gang of rustlers to book.	First-rate booking of its kind. Strong juvenile pull.	
(British Lion-Republic)—American.				
Roaming Cowboy, The 65 min. (U)	Fred Scott, Lois January, Al St. John.	Western drama made principally with an eye to juvenile appeal. Pictorial qualities good, song tuneful, action lively and sentiment honest.	Useful second for industrial audiences and youngsters.	
(Equity)—American.				
Tail Spin 84 min. (A)	Alice Faye, Constance Bennett, Nancy Kelly.	Spectacular aerial melodrama. Plot up-to-the-minute, flying thrills vivid, sentiment compelling and treatment graphic. An entertaining box-office tribute to the aviatrix.	Excellent general booking. Nothing to harm youngsters.	
(20th Century-Fox)—American.				
They Made Me a Criminal 92 min. (A)	John Garfield, Claude Rains, "Dead End" Kids.	Regeneration melodrama set in a seamy environment. Story gripping, treatment comprehensive, comedy crisp, excellent atmosphere and big fight thrills.	Cast-iron booking for the masses. Not for juveniles.	
(Warner)—American.				
Three Musketeers, The 73 min. (U)	Don Ameche, The Ritz Brothers, Binnie Barnes.	Costume musical comedy based on Alexandre Dumas' famous novel. Fooling of the Ritz Brothers irresistible, staging colourful, thrills spectacular and production ambitious.	Good light booking for the masses and youngsters.	
(20th Century-Fox)—American.				
Torchy Blane in Chinatown 55 min. (U)	Glenda Farrell, Barton MacLane.	Well up-to-standard "Torchy Blane" murder mystery melodrama in which improbable but holding story is put over with brisk action and sound suspense values.	Excellent supporting feature proposition for any hall. Safe for juveniles.	
(Warner)—American.				
Trois Valses, The 90 min. (A)	Yvonne Printemps, Pierre Fresnay, Henri Guiso.	Charming musical comedy with music by Oscar and Johann Strauss. Plot follows love story through three generations. Excellently set.	Excellent specialised hall booking. Harmless for juveniles.	
(Curzon)—French.				
*Two Minutes 44 min. (A)	Walter Hudd, Edna Romney.	Modest melodrama showing how inspiration of armistice day silence prevents married man eloping with girl. Treatment is unpretentious and stagey, but theme is unusual.	Useful second-feature proposition of handy length for the masses. Not for juveniles.	
(Exclusive)—British.				

* A British picture.

* A British picture.

REVIEWS FOR SHOWMEN

The Gang's All Here

Associated British. British (A). Directed by Thornton Freeland. Featuring Jack Buchanan, Googie Withers and Edward Everett Horton. 8,977 feet. Release date not fixed.

MARITAL detective comedy, smoothly fashioned in the irresistible "Thin Man" tradition. The story, which, incidentally, contains gay and exciting ingenuity, places the star in the centre of the screen for nine-tenths of the running of it, and such is his versatility that he is more than worthy of the flattery.

Consolidating star values are supporting players of top-line calibre, excellent production qualities, and snappy and resourceful direction. Box-office from first to last, it is cast-iron light entertainment for all classes.

Story.—John Forrest, private investigator to an insurance company, decides to retire and dedicate the remainder of his life to novel writing. His wife, Alice, heartily concurs, and a farewell dinner is given in John's honour. Before the dinner has time to digest the company's safe is robbed of jewels belonging to Prince Homouska, a foreign emissary. The affront to his former employers is more than John can stand, and he returns to clear up the mystery.

Assisting him are Alice, Younce, his former bodyguard, and Treadwell, his butler. Soon the situation calls for disguise, and John is equal to the emergency. In next to no time he has the principal suspects, the head of whom is Mike Chadwick, a night club proprietor, under one roof. From thence on it is only a matter of hectic moments before Mike's guilt is proved, and he and his assistants get their just deserts, and the repentant Prince Homouska gets his jewels.

Acting.—Jack Buchanan approaches the rôle of John with easy nonchalance and wide and amusing versatility. His gangster disguise is particularly bright. Googie Withers is a pert and attractive Alice, and Edward Everett Horton is in great form as butler Treadwell. Syd Walker, Otto Kruger, Jack La Rue, David Burns and Walter Rilla testify to the attractiveness and strength of the supporting cast.

Production.—The picture is mainly burlesque, but so snappily is the crime element put over and spontaneously the humour that each profits in contrast. Really bright gags flow swiftly, punctuation being aptly provided by unexpected thrills. The star's performance stands out, he shines individually with his easy versatility, and in concert with Googie Withers, but not at the expense of story values. The play is well balanced, as well as exciting and bright.

Class is further represented by the smartness of the dialogue and the elegance and smoothness of the technical

presentation. Intimate and intriguing domesticity completes the entertainment with its dash of feminine interest.

Points of Appeal.—Smart, lively and thrilling story, great team work, irresistible versatility of star, excellent production qualities, good title and obvious exploitation angles.

The Nursemaid Who Disappeared

Warner. British (A). Directed by Arthur Woods. Featuring Arthur Margetson, Lesley Brook and Peter Coke. 7,840 feet. Release date not fixed.

HERE we have a first-class example of popular crime fiction. The round-up of a ruthless gang of kidnappers is the kernel of the ingeniously planned plot, and fundamentals, suspense and excitement commingle in arresting order. The climax is terrific. Convincing characterisation and ambitious staging consolidate mass appeal. Excellent general booking.

Story.—Tom Sheldon, a playwright, overhears two women talking in a teashop. He fails to see them, but gathers from their conversation that a kidnapping is being planned and that one of the women is in the power of the other. He approaches Anthony Gethryn, a famous private detective, through Avis, his fiancée, and he becomes interested in Sheldon's story.

The two women are identified as Mabel Barnes and Janet Murch, a nursemaid. Janet is missing. Clues lead to a domestic servant's agency, and further investigation reveals that bogus servants are employed to acquire information for blackmail. A mysterious "Mr. Evans" is the head of the gang. Gethryn, Sheldon, Avis and Sir Egbert Lucas, a Scotland Yard official, collaborate in the baiting of a trap for the elusive crook and his confederates, but Sheldon and Avis receive rough treatment before the master mind is captured, and an innocent child, together with Janet, the missing nurse, is saved from death.

Acting.—Arthur Margetson has a cool, easy manner and a sense of humour as Gethryn, Peter Coke is an eager Sheldon, and Lesley Brook has a touch of class as Avis. Edward Chapman heads a competent supporting cast as the master crook.

Production.—The threads are, for the most part, smoothly gathered up. There is a slight flagging of interest just before the end, but the thrilling climax makes ample amends. The saving of a blackmailer's victim from death on the underground railway and the capture of the gang almost single-handed by Sheldon are scenes of exciting realism. Suspense and the unexpected, too, are cleverly cultivated. In brief, it's a darn good thriller.

Points of Appeal.—Exciting story, ingenious twists, grand culminating thrills, popular and capable cast, realistic staging and catchy title.

Tail Spin

20th Century-Fox. American (A). Directed by Roy del Ruth. Featuring Alice Faye, Constance Bennett and Nancy Kelly. 7,582 feet. Release date not fixed.

SPECTACULAR aerial melodrama in which the thrills, hazards and heartaches of competitive flying are approached from the feminine angle. Every big scene bar one is interpreted by characters of the opposite sex. There is considerable popular entertainment and tremendous feminine appeal, but it has to be accepted at its face value. In other words, there is more by-plot than plot. There is, however, box-office adjustment in star and novelty values. Excellent general booking.

Story.—Trixie Lee, a waitress, determines to make a name for herself in the field of aviation. Her first step is to borrow money for the purchase of a 'plane, and her second to enter it for a number of valuable races. Bad luck beats her in her initial race, but a forced landing is only the start of trouble for her and her equally impecunious fellow-competitors. The bad news is Gerry Lester, a wealthy playgirl; she has two super 'planes at her disposal, each capable of taking all the prizes.

Speed Allen, husband of Lois, a poor competitor, is killed while trying to break records with one of Gerry's 'planes, and the shock drives Lois to suicide. The tragedies have their effect on Gerry, and when she is leading Trixie in an all-important race she deliberately tampers with her machine so that Trixie, the poor girl, can win. Gerry recovers from a bad landing, while Trixie finds herself the possessor of a lucrative contract from an oil company.

Acting.—Alice Faye is good as Trixie; she is provocative and has the necessary self-confidence, and Constance Bennett is no mean adversary as the wealthy Gerry. Nancy Kelly imparts a poignant touch as Lois, and Joan Davis supplies the comedy relief. Kane Richmond, Edward Norris and Charles Farrell are little more than passengers in minor rôles.

Production.—The flying scenes are very well done; there are a number of big thrills, and comedy and tragedy alternate effectively. It is the ease with which the impecunious girl flyers get credit that slightly undermines conviction. Still, there is no need to cavil; there is more than enough hair-raising surface action to keep the majority on the edge of their seats. It's an entertaining, box-office tribute to the aviatrix.

Points of Appeal.—Up-to-the minute plot, all-star feminine team, vivid flying thrills, compelling sentiment, human angle, good title and graphic treatment.

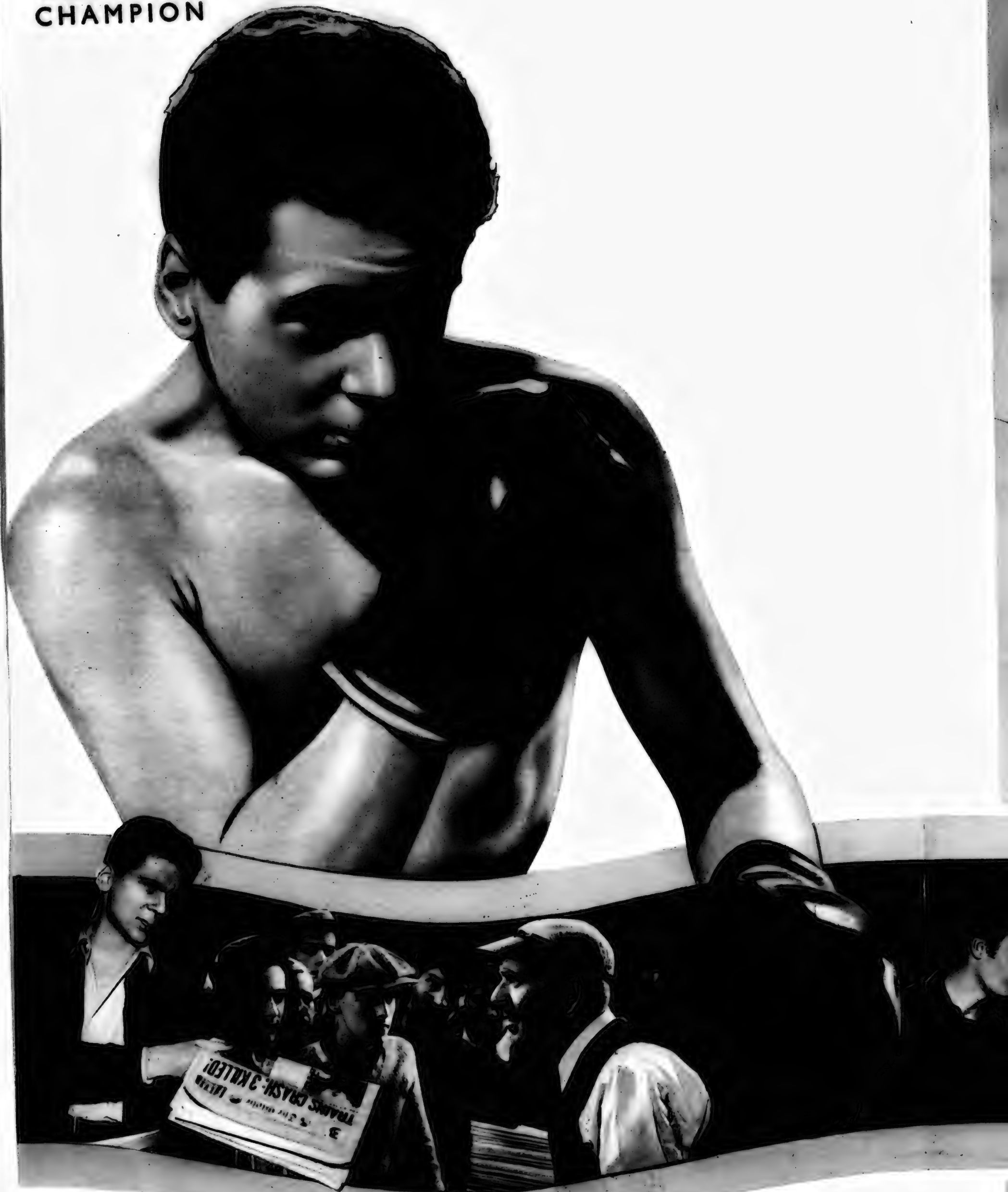
REVIEWS continued on pages 39, 48 and 49

"YOU CAN'T CHEAT AN HONEST MAN"



Heading the impressive Trade show programme arranged by General Film Distributors is the hilarious Universal comedy of circus life, **YOU CAN'T CHEAT AN HONEST MAN**, which is being presented at the Phoenix Theatre at 6.30 p.m. An entirely novel entertainment is promised in this picture, in which W. C. Fields is starred with Edgar Bergen and his famous dummy assistant Charlie McCarthy. Among the cast is "Princess" Baba, daughter of the Rajah of Sarawak.

A BOX-OFFICE CHAMPION



GENERAL FILM
DISTRIBUTORS LTD.

PROVINCIAL TRADE SHOWS

MANCHESTER
LIVERPOOL
BIRMINGHAM

GAUMONT PALACE
TROCADERO
WEST END

THURS. 16th March 10.45 a.m.
THURS. 16th March 10.45 a.m.
FRIDAY 17th March 10.45 a.m.

LEEDS
NEWCASTLE
GLASGOW

SCALA
STOLL PICTURE TH
PICTURE HOUSE

FRIDAY 17th March 10.45 a.m.
FRIDAY 17th March 10.45 a.m.
FRIDAY 17th March 10.45 a.m.

127-133 WARDOUR ST., LONDON, W.1. TELEPHONE: GERRARD 7311

JACKIE COOPER
IN
NEWSBOYS' HOME

WITH
EDMUND LOWE
WENDY BARRIE • EDWARD NORRIS
SAMUEL S. HINDS • ELISHA COOK, JR.

AND
**THE
LITTLE TOUGH GUYS**

Screenplay by GORDON KAHN
Original story by Gordon Kahn and Charles Grayson
Directed by HAROLD YOUNG. Associate Producer KEN GOLDSMITH.

**TRADE SHOW
PHOENIX THEATRE
MONDAY, MARCH 13th 6:30 PM.**



A UNIVERSAL PICTURE

PROVINCIAL TRADE SHOWS

NOTTINGHAM
CARDIFF
SHEFFIELD

RITZ
ODEON THEATRE
CINEMA HOUSE

TUES. 21st March 10.45 a.m.
TUES. 21st March 10.45 a.m.
WED. 22nd March 10.45 a.m.



FRIDAY 17th March 10.45 a.m.
FRIDAY 17th March 10.45 a.m.
FRIDAY 17th March 10.45 a.m.

ERRARD 7311

PIRATES OF THE SKIES

WITH KENT TAYLOR
ROCHELLE HUNTER

MARION MARTIN • SAMUEL S. HINDS
REGIS TOOMEY • LUCIEN LARSEN

Original screenplay by Ben Grauman

Directed by JOE McDONOUGH
Associate Producer: BARNEY SARECKY

TRADE SHOW
PHOENIX THEATRE
WEDNESDAY, MARCH 15TH

3 P.M.

PROVINCIAL TRADE SHOWS

LEEDS	TOWER PICTURE HOUSE
TUESDAY, 21st March	10.45 a.m.
NEWCASTLE	ESSOLDO
TUESDAY, 21st March	10.45 a.m.
BIRMINGHAM	SCALA
WEDNESDAY, 22nd March	10.45 a.m.
MANCHESTER	THEATRE ROYAL
WEDNESDAY, 22nd March	10.45 a.m.
CARDIFF	ODEON
FRIDAY, 24th March	10.45 a.m.
GLASGOW	PLAYHOUSE
FRIDAY, 24th March	10.45 a.m.
LIVERPOOL	SCALA
TUESDAY, 28th March	10.45 a.m.
NOTTINGHAM	NEWS HOUSE
TUESDAY, March 28th	10.45 a.m.



GENERAL FILM

127-133 WARDOUR ST., LONDON, W.1. TELEPHONE: GERRARD 731



SWING, SISTER, SWING



WITH

KEN MURRAY

JOHNNY DOWNS
KATHRYN KANE
EDDIE QUILLAN
ERNEST TRUEX
EDNA SEDGWICK

AND

TED WEEMS

AND HIS ORCHESTRA

TRADE SHOW

PHOENIX THEATRE

FRIDAY, MARCH 17th 3PM.

PROVINCIAL TRADE SHOWS

BIRMINGHAM	WEST END
FRIDAY, 24th March	10.45 a.m.
MANCHESTER	MARKET ST. PICTURE HOUSE
FRIDAY, 24th March	10.45 a.m.
NEWCASTLE	TATLER NEWS THEATRE
FRIDAY, 24th March	10.45 a.m.
GLASGOW	CRANSTONS PICTURE HOUSE
TUESDAY, 28th March	10.45 a.m.
LEEDS	TOWER PICTURE HOUSE
WEDNESDAY, 29th March	10.45 a.m.
LIVERPOOL	TROCADERO
THURSDAY, 30th March	10.45 a.m.
CARDIFF	PARK HALL
FRIDAY, 31st March	10.45 a.m.

A UNIVERSAL PICTURE



Original Screenplay by Charles Grayson
Based on a story by Burt Kelly
DIRECTED BY - JOSEPH SANTLEY
Associate Producer - BURT KELLY



GENERAL FILM
DISTRIBUTORS LTD.

127-133 WARDOUR ST., LONDON, W.1. TELEPHONE: GERRARD 7311

W.C. FIELDS IN YOU CAN'T CHEAT AN HONEST MAN

with
EDGAR BERGEN & CHARLIE MCCARTHY

TRADE SHOW
PHOENIX THEATRE
THURSDAY, MARCH 16TH
6:30 P.M.

"MORTIMER"
Constance Moore
Mary Forbes
Thurston Hall
Princess Baba

ORIGINAL STORY BY
CHARLES BOGLE
DIRECTED BY
GEORGE MARSHALL
PRODUCED BY
LESTER COWAN



GENERAL FILM
DISTRIBUTORS LTD.

127-133 WARDOUR ST., LONDON, W.1.

TELEPHONE: GERRARD 7311

WALV
THE
C

NEWCASTLE
WEDNESDAY
BIRMINGHAM
THURSDAY
MANCHESTER
THURSDAY

WALK UP — WALK UP
THE GREATEST SHOW
ON EARTH !

THY

"TIMER"
nce Moore
Forbes
rston Hall
ncess Baba

ORIGINAL STORY BY
CHARLES BOGLE
DIRECTED BY
GEORGE MARSHALL
PRODUCED BY
LESTER COWAN



PROVINCIAL TRADE SHOWS

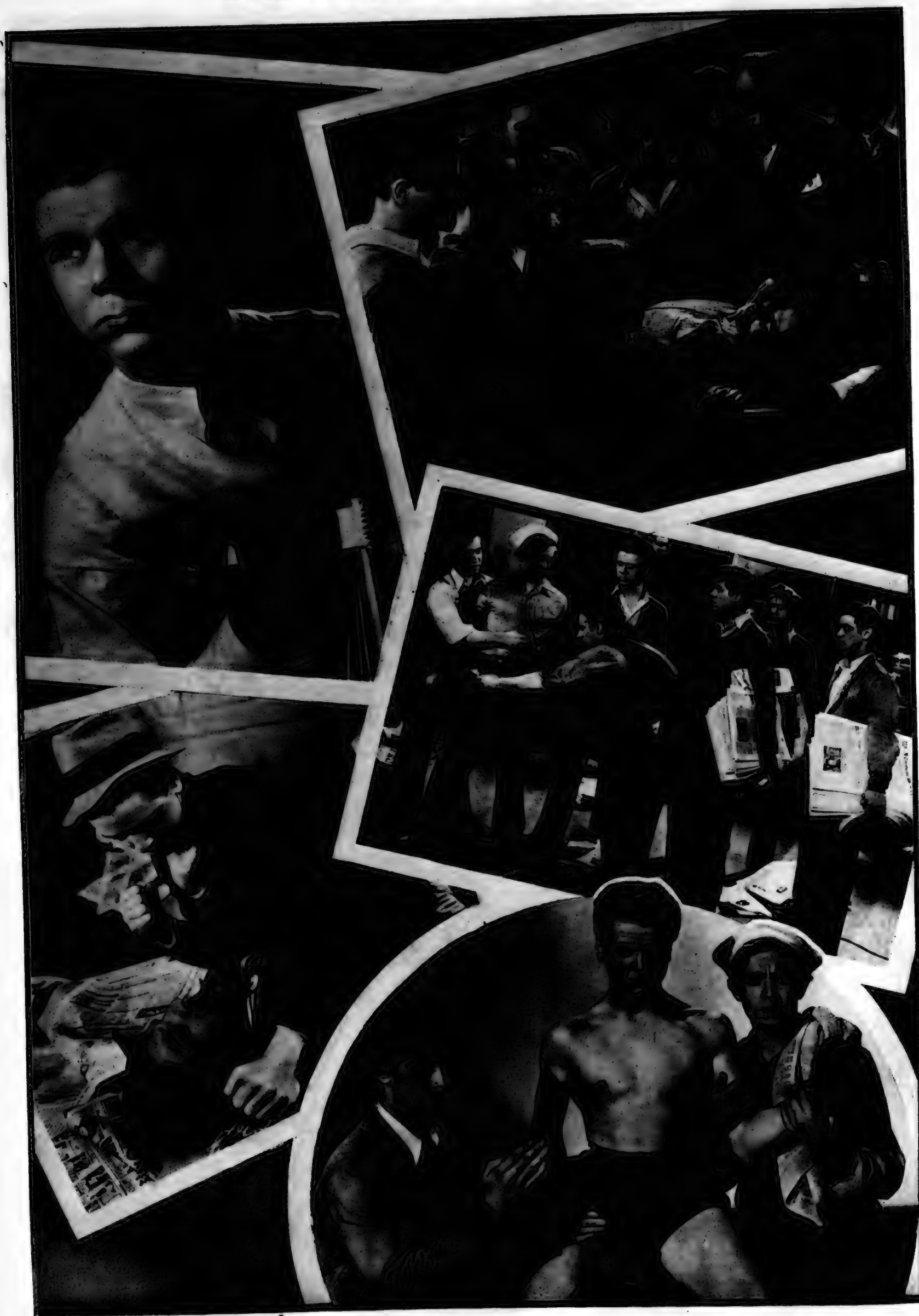
NEWCASTLE ESSOLDO
WEDNESDAY, 22nd March . 10.45 a.m.
BIRMINGHAM SCALA
THURSDAY, 23rd March . 10.45 a.m.
MANCHESTER GAUMONT PALACE
THURSDAY, 23rd March . 10.45 a.m.

GLASGOW LA SCALA
THURSDAY, 23rd March . 10.45 a.m.
CARDIFF ODEON
TUESDAY, 28th March . 10.45 a.m.
LEEDS TOWER PICTURE HOUSE
TUESDAY, 28th March . 10.45 a.m.

LIVERPOOL FUTURIST
WEDNESDAY, 29th March . 10.45 a.m.
NOTTINGHAM NEWS HOUSE
WEDNESDAY, 29th March . 10.45 a.m.
SHEFFIELD CINEMA HOUSE
THURSDAY, 30th March . 10.45 a.m.



“NEWSBOYS’ HOME”



NEWSBOYS' HOME, a Universal drama of the city streets, which is scheduled by General Films for Trade showing at the Phoenix Theatre on Monday, March 13, at 6:30 p.m., presents Jackie Cooper as a country boy whose father's murder brings him to a big city to seek his livelihood as a newsboy—and revenge on the assassin. Edmund Lowe and Wendy Barrie provide the romantic angle and the "little tough guys" give another memorable performance.

REVIEWS—continued from page 28

Torchy Blane in Chinatown

Warner. American (U). Directed by William Beaudine. Featuring Glenda Farrell and Barton MacLane. 5,113 feet. Release date not fixed.

MURDER mystery melodrama featuring perennial feud between girl reporter and police chief. This time their efforts are directed to solution of succession of murders apparently bound up with smuggling of Chinese jade curios, and the story moves briskly to the usual accompaniment of actionful incident and sparkling wisecracks. The newcomer is well up to the standard of a popular series and is an attractive supporting feature proposition, particularly, of course, in districts where "Torchy" has a following.

Story.—Torchy Blane discovers that Lieut. Steve MacBride is secretly working on a sinister Oriental death threat mystery. A smuggler of Chinese jade burial tablets for Senator Baldwin, a wealthy collector, has been threatened with death at midnight. That night she goes to a club where Mansfield, an art collector; Condon, a private investigator; and the smuggler are being guarded by MacBride. Safely past twelve, they leave, but shortly afterwards the smuggler is machine-gunned in his car. Mansfield is warned that he will be the next to die, and despite every precaution he smokes a poisoned cigarette which soon proves fatal.

When Baldwin's daughter, Janet, becomes engaged to Staunton, the latter is ordered by the mysterious menace to hand over \$250,000. Condon substitutes for Staunton at the meeting place and, like the others, mysteriously disappears after having apparently been killed. Staunton is then ordered to deliver the money at the last buoy in New York Harbour, apparently a mile away from any help. He follows instructions, but as three masked men on the extortioner's boat start to make their escape a submarine rises to the surface with MacBride and his men on board. The three are arrested and turn out to be Condon, Mansfield, and Fitzhugh, the smuggler, who have concocted the plot and faked the murders in order to put over the extortion threat.

Acting.—Glenda Farrell has made the part of Torchy Blane her own, and here again she gives a deceptively easy and natural portrait of the pert but appealing girl reporter, making the most of limited opportunities, and the most commonplace wisecracks sound like gems of wit.

Equally good is Barton MacLane in the thankless rôle of the indomitable but somewhat dumb Lieut. MacBride. Tom Kennedy again helps out the comedy as the policeman with the poetic complex. Henry O'Neill and Patric Knowles head a sound supporting cast.

Production.—Fast pace and suspenseful situations don't give the audience too much time to think about the improbabilities of the story, which is of the "You-die-to-night-at-twelve" variety, with corpses apparently accumulating at an alarming rate. Mystery angle is well put over, while good leavening of humour is provided in friendly clashes of principals and dumb-cop characterisation of Kennedy.

Points of Appeal.—Good well created by series, action values, and good performances by stars.

Red River Range

British Lion. American (U). Directed by George Sherman. Featuring the Three Mesquiteers. 5,016 feet. Release date not fixed.

POPULAR cowboy trio round-up modern-style rustlers in swiftly paced picture that has all the usual elements demanded by the Western fan. Excellent booking of its type.

Story.—Red River County is being ravaged by the cattle raids of a band of rustlers who leave no clues. In desperation the ranchers appeal to the Governor, who appoints the Three Mesquiteers as special agents. On their arrival in Red River, Stoney Brooke, posing as an escaped gunman, goes to stay at a "dude" ranch believed to be the headquarters of the gang. In the meanwhile, Tex Ryan, a private detective also investigating the raids, takes Stoney's place as the third member of the Mesquiteers.

By pretending to "bump off" the other two Mesquiteers, Stoney gets into the confidence of Payne, the owner of the dude ranch, and learns how staged "rustling raids" ostensibly for the entertainment of the guests are used to cover up the real thing. He also learns of the gang's plans to raid a ranch during the "funeral" of his friends. Plans are made to catch the rustlers red-handed. These leak out through the treachery of Dr. Hartley, who, though head of the Cattlemen's Association, is actually in league with the rustlers. The Mesquiteers, however, discover his real identity in time to prevent the raid and capture the crooks.

Acting.—John Wayne (as Stoney), Ray Corrigan (Tucson) and Max Terhune (Lullaby) are again in first-rate form as the trigger trio. Polly Moran turns in a good job of comedy relief as a tourist who gets mixed up with the rustlers, while Lorna Gray provides adequate romance interest.

Production.—Cattle-rustling has been brought up to date, with the raiders baffling the law by the use of refrigerator trucks for carting away the spoils, thus giving a new angle to Western technique. Holding story is neatly worked out, with customary quota of action, and building up to well-staged and thrilling climax.

Points of Appeal.—Action values, star team and strong juvenile pull.

Going Places

Warner. American (U). Directed by Ray Enwright. Featuring Dick Powell, Anita Louise and Allen Jenkins. 7,521 feet. Release date not fixed.

SPORTING comedy burlesque, put over with hilarious and spectacular aplomb. The story is bright, team work resourceful, the racing thrills laughable and exhilarating, and the musical embellishment bright. It is a certain laughter-maker for any company, and, in addition, it has star values. Excellent comedy booking.

Story.—Peter Mason, sports outfitting assistant, is sent to Maryland to demonstrate his firm's riding clothes. He enters local society by posing as a famous Australian gentleman jockey. Colonel Withering, a philanderer, is Peter's host, and he, having used the name of Peter's firm to cloak an affair, is forced to encourage the deception.

Ellen, Withering's niece, falls for Peter, who although no horseman, is compelled to accept a mount on a game but spirited horse named Jeppers, nominated for a big race. Peter tries to back out at the last minute, but wins, of course, after a hectic race, and victory gives all the answers to the story's extravagant problems.

Acting.—Dick Powell is quite bright as Peter, the tailor's dummy turned cross-country rider; Anita Louise is a pretty and spirited Ellen, and Allen Jenkins and Harold Huber score many a laugh as the touts Droopy and Maxie. Walter Catlett, Thurston Hall, Minna Gombel, and trumpeter Louis Armstrong also register in support.

Production.—Horse-racing plays a conspicuous part in this comedy extravaganza, but it is not of the Turf in the general sense of the term. Rather is it a parody of sporting personalities and manners, fashionable and otherwise. The difference is in the interests of general appeal.

Music is introduced, the excuse being Jeppers' susceptibility to a particular tune. Equine comedy spectacle is, however, the highlight of the film, and the most thrilling and laughable is, as it should be, cleverly reserved for the climax. Technical qualities are excellent.

Points of Appeal.—Amusing central theme, riotous slapstick spectacle, tuneful embellishment, star values, versatile team work, picturesque staging, and snappy dialogue.

Men Without Honour

Equity. British (A). Directed by Wigley R. Newman. Featuring Ian Fleming, Grace Arnold and Charles Paton. 5,320 feet. Release date not fixed.

UNPRETENTIOUS financial melodrama dedicated to the suppression of the sharepusher. The indictment is not brilliantly prepared, but its revelations are, nevertheless, responsible for a few tense situations and moments of tender sentiment. The principal players make the most of the material at their disposal, and the presentation is adequate. Useful British supporting proposition for the not too sophisticated.

Story.—Frank Hardy, a solicitor, is struck off through no particular fault of his own. Circumstances had made him the victim of sharepushers. In desperation he accepts a job with Vigor and Fane, a firm of outside brokers, only to find that they run a "bucket shop" and that he himself is implicated. His predicament is embarrassing to his wife and his son, who is engaged to the daughter of one of Vigor and Fane's clerical victims. However, just as things look hopeless it is revealed that Hardy is working with the police. Following Vigor and Fane's arrest, Hardy announces that he has personally saved the firm's creditors from loss.

Acting.—Ian Fleming is up against a stiff proposition as the unhappy Frank Hardy, but he makes a go of it. His is a triumph of personality over matter. Grace Arnold is a sympathetic Mrs. Hardy, and Charles Paton, W. E. Hodge and Howard Douglas are satisfactory in support.

Production.—It could be argued that the disbarred Hardy had asked for most of his trouble and that the clerical speculator, who had gambled to rebuild his church's belfry, had put zeal before common-sense, but these minor criticisms apart the film makes passable melodrama. The sharepusher is put on trial and the correct verdict returned in circumstances not unconnected with excitement. The feminine angle is not ignored.

Points of Appeal.—Topical plot, inherent drama, sound cast, good title and convenient footage.

Ave Maria

Ace Distributors—Itala. Italian (U). Featuring Benjamino Gigli and Katherine de Nagy. 6,560 feet. Release date not fixed.

IT is the magnificent singing of the great Italian tenor that makes this picture worth while. It should attract the musically minded on that score anywhere.

The plot itself is feeble, and the effect of the English dubbing still further stunts the acting of the artistes concerned, none of whom, with the exception of Katherine de Nagy, is very effective. The story is concerned with love of the opera star for a fortune-hunting cabaret artiste.

Story.—Dino Dossi, famous tenor, visits Paris each year to go to the tomb of his one and only love, Mary. Michel, an unscrupulous gangster, and his partner, Claudette, a cabaret artiste, learn of this, and the latter, calling herself Mary, sets out to meet and gain Dossi's sympathy. She does it so well that he announces his engagement to her.

Meanwhile, however, Claudette has really fallen in love with him. This does not prevent Michel from blackmailing Dossi, and when the singer realises her game, he directs a song concerning a faithless woman he is upbraiding in an operatic sequence, to her in a stage box. Claudette goes out and attempts suicide. Dossi learns that she had at last fallen in love with him, and all ends well.

Acting.—Benjamino Gigli is in fine voice, and all his operatic numbers are sung exquisitely; unfortunately he is no actor.

Katherine de Nagy is good, but hampered by the terribly stilted dialogue which is dubbed on her performance. The same applies to all the other actors; it makes them appear lifeless.

Production.—Extremely well set, with fine theatre sequences, the film fails to grip, because of its complete ingenuousness and obvious plot.

Picturesque in its exteriors, it has good visual appeal, but it seems rather queer to hear the hero singing a song in his garden accompanied by a full orchestra; he has the same facilities, too, apparently, upon a yacht. It would seem that the picture might be better received if it were left in its original Italian, since its main point is the singing of the star.

Points of Appeal.—Vocal triumph of Benjamino Gigli.

The Three Musketeers

20th Century-Fox. American (U). Directed by Allan Dwan. Featuring Don Ameche, the Ritz Brothers and Binnie Barnes. 6,834 feet. Release date not fixed.

COSTUME musical comedy based on Alexander Dumas' famous novel. Treatment fluctuates somewhat disconcertingly between the serious and the burlesque, but laughs are not infrequent. Thanks to the resourceful fooling of the Ritz Brothers, the film's sense of the ridiculous, shy though it is, sees it through. Production is ambitious, and incidental music is tuneful. Good light booking for the masses and youngsters.

Story.—D'Artagnan, a gay musketeer, sets out for the Coq d'Or in Paris to meet three other musketeers—Athos, Aramis and Porthos—in a duel. Before he arrives his adversaries get drunk and three lackeys change clothes with them. D'Artagnan mistakes the phoney musketeers for the real thing, but before he can draw his sword an edict prohibiting duelling is issued.

The lackeys keep up the deception, join forces with D'Artagnan, and later help him by some strange set of circumstances to save the Queen of France from the calculated villainy of Cardinal Richelieu.

Acting.—Don Ameche is a gallant and vocally pleasing D'Artagnan, and Miles Mander, Binnie Barnes, Gloria Stuart and Lionel Atwill are confident in straight rôles, but all are eclipsed by the Ritz Brothers. It's a comedians' picture.

Production.—There is much to amuse and impress in the film, but it would have been infinitely more enjoyable had it gone completely haywire. The inimitable fooling of the Ritz Brothers is worth all the sentimental songs, moments of serious intrigue, tender romance and thrilling equine spectacle put together. Though the battle is keen, burlesque conquers the serious, hence confident mass appeal.

Points of Appeal.—Title and star values, irresistible fooling of the Ritz Brothers, colourful staging, and spectacular thrills.

Fisherman's Wharf

RKO-Radio. American (U). Directed by Bernard Vorhaus. Featuring Bobby Breen, Leo Carrillo and Henry Armetta. 6,459 feet. Release date not fixed.

MUSICAL melodrama, played against picturesque San Francisco waterfront backgrounds. It makes its appeal primarily through evergreen juvenile sentiment, tuneful song and, last, but not least, the quaint antics of Slicker, the seal of recent screen fame.

There is not much of a story; friendly and novel embellishment is, however, turned to entertaining account. Attractive two-feature programme proposition for family and industrial halls.

Story.—Carlo, a Sicilian fisherman, his small son Tony, and his assistant Beppo, live happily together in picturesque Fisherman's Wharf, San Francisco. Their housekeeper is Angelina, Beppo's ample Italian girl friend. Suddenly the serenity of their lives is interrupted by a visit from Stella, widow of Carlo's brother, and Rudolph, her nasty, mischievous son. Stella determines to marry Carlo, and it is not long before she causes him to quarrel with Beppo.

Beppo leaves, and he is soon followed by Angelina, who marries him. Meanwhile, Rudolph gets to work on Tony, and informs him that he is not really Carlo's son. Tony is heartbroken, and he runs away, but by this time Carlo sees Stella in her true colours. Tony is brought back, and Carlo tells him that he is not his father, but that he is more than a son to him. With the departure of Stella and Rudolph all is well at Fisherman's Wharf.

Acting.—Bobby Breen acts with boyish naturalness and spontaneity as Tony, and makes light of the comprehensive musical score. His singing voice is particularly pleasing.

Leo Carrillo, Henry Armetta and Rosina Galli are good as the excitable and volatile Carlo, Beppo and Angelina, and Lee Patrick and Tommy Bupp make themselves thoroughly objectionable to order as Stella and Rudolph. Slicker, a clever performing seal, shares honours with the star.

Production.—The story mixture is, it will be observed, quite artless, but the ingenious ensemble nevertheless contains the popular touch. Picturesque settings, tuneful song, moving sentiment and Slicker the seal, do the trick. Italian dressing, incidentally, helps. Family appeal is immense.

Points of Appeal.—Simple, appealing and eventful story, clever acting and good singing by Bobby Breen, irresistible team-work of Carrillo, Armetta and Galli, tuneful score and picturesque presentation.

They Made Me a Criminal

Warner. American (A). Directed by Busby Berkeley. Featuring John Garfield, Claude Rains and the "Dead End" Kids. 8,239 feet. Release date not fixed.

REGENERATION melodrama set in a seamy environment; its bid for moral values is securely clinched. The central character is a tough young boxer who believes that the only way to make the grade is to pull a fast one before the other fellow, and his stubborn conversion to right thinking provides the gist of the entertainment. It is not a pretty picture, but it's a pungent, hard-hitting one; John Garfield sees to that.

Support is first-rate, and atmosphere is excellent. Cast-iron booking for the masses.

Story.—Johnnie, a none too scrupulous fighter, is framed on a murder charge by Doc Ward, his manager, and Goldie, his girl friend. Before he gets a chance to clear himself the other two are killed in a car crash. His lawyer advises him to flee, and he makes for the great open spaces. He is also warned not to fight because his stance will give him away.

Destitute, he makes his way to an isolated Arizona date farm owned by an old lady known as Grandma. Grandma is looking after the "Dead End" kids, a promise made to her late brother, a priest. Johnnie falls for Peggy, Grandma's niece, and risks a re-entry into the prize-ring to find money for his new friends. He is spotted by Phelan, a detective, but Phelan has reasons to give him the benefit of the doubt, and the tale ends on a happy note.

Acting.—John Garfield is not an ingratiating personality, but he certainly knows how to act, and his interpretation of regeneration is all the more effective for being unorthodox. He is superbly cast as Johnnie.

Gloria Dixon is good in the small rôle of Peggy, and Claude Rains and May Robson register as Phelan and Grandma. The background is filled in with lively teamwork on the part of the "Dead End" kids.

Production.—The opening is terrific and the ending is impressive. The middle action, too, has its moments, but it is rather a pity that one of the most gripping situations, that in which the "Dead End" kids are narrowly saved from drowning in a giant water-butt, should have been the gist of a one-reeler released under the title of "Playing with Danger," by the same renters. The spot of plagiarism does not, however, impair the melodrama's colossal virility. It's got everything from action to heart interest, and this includes title and star values.

Points of Appeal.—Gripping story, comprehensive treatment, big fight thrills, poignant twists, juvenile angle, crisp comedy, powerful and popular cast, great title and star values.

Arizona Legion

RKO-Radio. American (U). Directed by David Howard. Featuring George O'Brien, Laraine Johnson, and Tom Chatterton. 5,277 feet. Release date not fixed.

SPECTACULAR outdoor melodrama, played at a pace that allows no grass to grow under the feet of the principal characters. It's a big-bang-biff stuff from the word go. Furthermore, the story is more plausible and less obvious than usual. Grand Western fare, a certainty for the masses.

Story.—Boone Yeager, a young Westerner, is ostracised by the respectable element in Pinyon, because of his association with crooks. His friends and his girl, Letty, little know that he is the captain of a secret organisation formed to wipe out hold-up men, nor for that matter do the crooks. His subterfuge also alienates him from his old comrade, Lieutenant Ives, of the U.S. Cavalry.

His ruse, however, works and, after a few hectic setbacks, he discovers the identity of the master crook. The U.S. Cavalry co-operates with him in a final round-up, and victory re-establishes him in Pinyon society and Letty's affections.

Acting.—George O'Brien is in grand form as Boone, his versatility is terrific, Laraine Johnson is a pretty heroine, and Tom Chatterton a disarming villain. The support is vigorous.

Production.—Comedy, romance, song, suspense and ambitious military spectacle are represented in this Western, and so subtle, yet virile, is the proportioning of fundamentals that there is never a dull moment. The hectic and exhilarating interlude is capped by the star's amiable and rugged versatility. Lighting and photography are excellent.

Points of Appeal.—Rousing plot, keen cast, big thrills, fast action and impressive pictorial qualities.

REVIEWS continued on pages 48 and 49

"JESSE JAMES"



Scenes from the Technicolor production of JESSE JAMES, which 20th Century-Fox is Trade showing on March 13 at the Century Theatre, Soho Square. JESSE JAMES, which has been hailed in America as "sure-fire box office," depicts the exciting career of one of the most famous outlaws known to America. Tyrone Power, Henry Fonda, Nancy Kelly and Randolph Scott are featured in the picture, which Henry King directed.

*"She's the Vital Spark in
any Adventure"
First National
present*



A First National Picture

TRADE SHOW: Phoenix Theatre, Tuesday Next, March 14th
at 3 p.m.

KINEMATOGRAPH WERKE
March 9, 1939



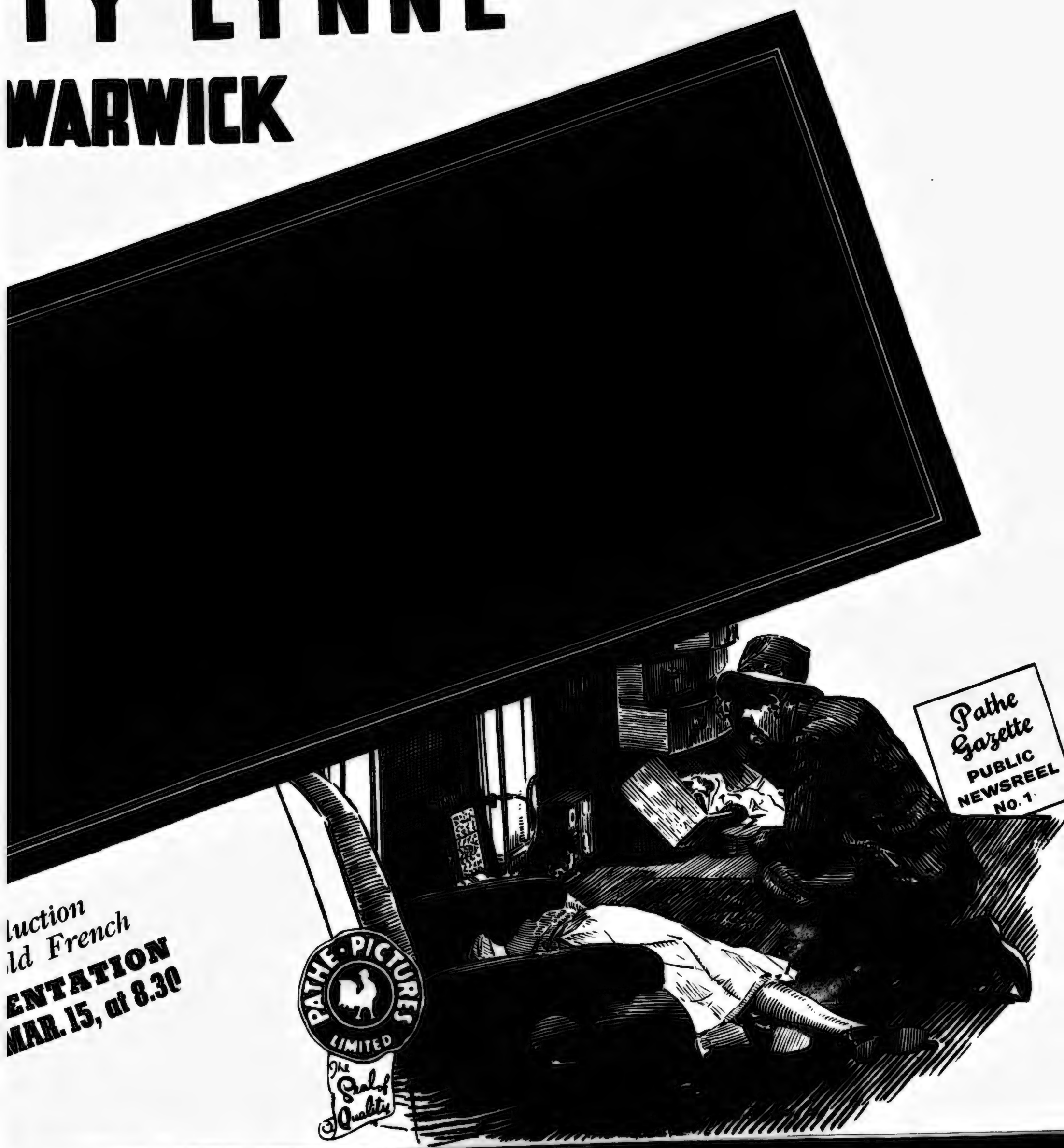
ROBERT NEV BETTY LY AND JOHN WARWICK



*Intriguing Drama
of a Sinister Ruse
and its Thrilling
Denouement!*

*A Welwyn Production
Directed by Harold French*
TRADE PRESENTATION
CAMBRIDGE TH., MAR. 15, at 8.30

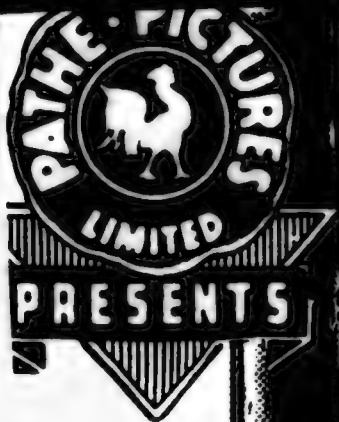
ERT NEWTON TY LYNNNE WARWICK



Pathe
Gazette
PUBLIC
NEWSREEL
No. 1



Production
old French
PRESENTATION
MAR. 15, at 8.30



Western Electric
MICROPHONIC
SOUND SYSTEM

CONVICTS COODE

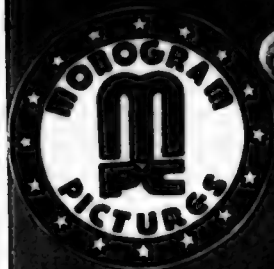


Pathe
Gazette
PUBLIC
NEWSREEL
1

Boy meets Girl - and they're off on a thrilling chase that leads them to the secret lair of a spy ring!



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**WITHERS
REYNOLDS**

A MONOGRAM ATTRACTION
CAMBRIDGE TH., MAR. 15, at 3 p.m.
Pathe Gazette—PUBLIC NEWSREEL NO. 1



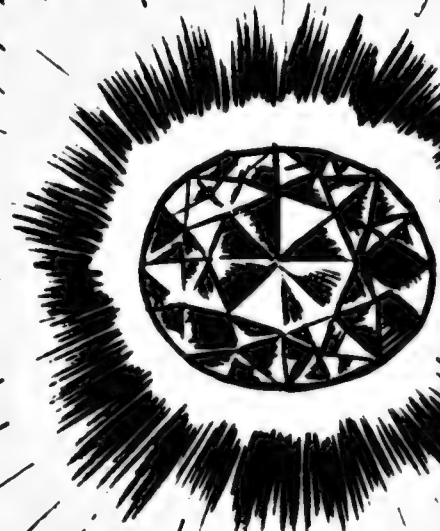
Master of Mystery
in another **BAFFLING**
Detective Thriller

MYSTERY of LONDON

With **GRANT WITHERS & DOROTHY TREE**
A MONOGRAM ATTRACTION DIRECTED BY WILLIAM NICH
A POWERFUL BOX OFFICE MAGNET FULL OF THRILLS & SUSPENSE
CAMBRIDGE TH., THURS. MAR. 16 at 8.30



PATHE GAZETTE *Public Newsreel No. 1*



ANNA

Mystery
BAFFLING
Thriller

STORY



REVIEWS—continued from page 39

The Mysterious Miss X

British Lion-Republic. American (U). Directed by Gus Meins. Featuring Michael Whalen, Mary Hart and Chick Chandler. 5,846 feet. Release date not fixed.

COMEDY crime thriller turning on an unintentional hoax. Much of the story is extravagant, but so slickly are slapstick, spectacle, romance and excitement blended that there is never a dull moment. Moreover, the spirited mixture is generously spiced with suspense. Teamwork is particularly good and technical presentation excellent. The entertainment is boldly ennobled with the insignia of mass appeal. Capital general booking.

Story.—Keith Neville and Dan Casey, a couple of down-and-out actors, put up in a hotel where a murder is committed. The victim is John Platt, a wealthy man. His room happens to be next to Keith's, and both Keith and Dan are suspect. The police take them to headquarters and during their absence search their baggage. They find a document stating that Keith is Inspector Desmond, of Scotland Yard, and, little knowing that it is a stage prop, not only release Keith and Dan, but ask them to co-operate.

Graham, the dead man's secretary, is also detained on suspicion, and his daughter, Julie, and Keith find something in common. The budding of romance, together with the fact that the dead man's widow has offered \$1,000 reward for the apprehension of her husband's killer and the return of \$10,000 known to have been in his possession, prompts Keith to keep up the deception. From thence on the plot thickens perceptibly, but in a really hectic climax the tangle straightens out to the tune of rousing popular entertainment.

Acting.—Michael Whalen is cool, agreeable and alert as Keith Neville, alias bogus Inspector Desmond of Scotland Yard, and Mary Hart is an appealing and ingratiating Julie. Chick Chandler and Mabel Todd make a capital comedy team, while Frank M. Thomas, Dorothy Tree, Regis Toomey and Don Douglas in support keep one guessing.

Production.—Here is an example of a wild hypothesis being so cleverly reinforced by smooth acting, slick direction and versatile surface action that its extravagance is an aid rather than a hindrance to mass appeal. Variety of its surface action is both exciting and amusing, while the climax leaves nothing out in its promotion of thrills.

Feminine appeal, too, is safeguarded by the cunning with which the shy love interest is worked into the suspenseful central theme. Good atmosphere and photographic qualities complete the lively and entertaining illusion.

Points of Appeal.—Arresting and laughable plot, neat twists, good team-work, polished presentation, provocative title, attractive cast and handy footage.

Pacific Liner

RKO-Radio. American (A). Directed by Lew Landers. Featuring Victor McLaglen, Chester Morris and Wendy Barrie. 6,580 feet. Release date not fixed.

SEAFARING melodrama, telling of rivalry between a tough chief engineer and a by no means timid medical officer. Personal conflict is a platform for vigorous below-deck drama, and to this is tacked interesting psychology. An outbreak of cholera supplies the grim colouring matter. Dialogue is insistent, but verbal aggression in no way restricts appeal. The principal players hammer the story into powerful popular entertainment. Technical detail is excellent. Outstanding general booking.

Story.—Jim Craig takes the post of ship's doctor on the s.s. *Arcturus*, bound from Shanghai to San Francisco, to be near Ann Grayson, the ship's nurse. Chief Engineer Crusher McKay is a rival for Ann, and no great love is lost between the two men. Cholera breaks out below decks, and the engine room and stokehole are put under quarantine.

Craig's efforts to prevent the disease from spreading are not approved of by McKay, who thinks Craig is trying to spoil his fine record. The strain of keeping what's left of his firemen up to scratch eventually results in McKay being stricken. He recovers, however, in time to prevent a mutiny, and the boat docks to schedule without the passengers being aware of death and disorder below. Incidentally, Craig walks off with Ann.

Acting.—Victor McLaglen and Chester Morris work a lot into the story, as McKay and Craig. Much can be read into the rivalry. Supporting honours are shared by Wendy Barrie, Alan Hale, Barry Fitzgerald, Allan Lane, Cyrus W. Kendall, Paul Guilfoyle and John Wray.

Production.—Although there is much hearty action in the picture, it ignores conventional story values. It can best be summed up as a grim, rousing and tremendously tense seafaring interlude. Everything takes place within a few days, and the coming of cholera is the signal for the release of exciting mass psychology. It is not, however, highbrow, it is clear cut, pungent and popular. Staging is vividly realistic.

Points of Appeal.—Unusual theme, powerful surface incident, pungent treatment, strong acting, and realistic atmosphere.

Beauty for the Asking

RKO-Radio. American (A). Directed by Glenn Tryon. Featuring Lucille Ball, Patric Knowles and Frieda Inescort. 6,123 feet. Release date not fixed.

LOVE, jealousy and intrigue in the beauty treatment business, that's this picture. The story is novelettish in outline, and the casting is far from faultless. Atmosphere and sentiment are, however, vibrant with feminine appeal, and it is this considerable angle that entitles it to the benefit of the doubt. Safe support for majority of halls.

Story.—Denny Williams, a cosmetic salesman, jilts Jean Russell, assistant in a beauty salon, to marry Flora Barton, an heiress. Jean invents a beauty preparation and Jeffrey Martin, an advertising agent, finds her a backer. Her backer, needless to say, turns out to be Flora, and Flora's investment results in Jean and Denny being thrown together.

When Jean finds herself weakening she gives Flora a beauty treatment in the hope that Denny will respond. The trick fails to work. It then transpires that Denny wants Jean, but is unprepared to lose his hold on Flora's pursestrings. By this time both women realise that Denny is worthless and they combine in giving him the air.

Acting.—Lucille Ball is not too bad as Jean, but Frieda Inescort is utterly wasted as Flora. She is meant for better things. Patric Knowles is also miscast as Denny. The rest don't matter.

Production.—The story fails to hold for the simple reason that its novelettish triangle theme is taken too seriously. There is, however, apart from the puerile plot, an amusing insight into life behind the scenes in a beauty establishment, and this aspect should intrigue the feminine fan. It is a film of glamorous embellishment rather than dramatic fulfillment.

Points of Appeal.—Feminine angle, attractive cast, and superlative technical presentation.

King of the Turf

United Artists. American (U). Directed by Alfred E. Green. Featuring Adolphe Menjou, Roger Daniel and Dolores Costello. 7,989 feet. Release date not fixed.

RACING melodrama dedicated to the proposition that "blood will tell," whether it be that of animals or human beings. The central idea is tenable, but the soundness of its reasoning is obscured by disjointed presentation, turgid trimmings, and an excess of sentimentality. By the time it ends there is not a lot of point to the play and less entertainment. Its box-office credentials are invested mainly in star and title values. Booking for the not too sophisticated.

Story.—Jim Mason, formerly a famous owner and trainer, and now a drunken tout, and Goldie, a stable lad who had run away from a fond mama's care, become friends. Jim is an authority on breeding and a staunch believer in class. The two pool their modest resources and buy a finely bred, but truculent, three-year-old. Jim's judgment is proved and the horse brings them fame and riches.

At this juncture it is disclosed that Goldie is Jim's son. Jim and Goldie's mother, who had meanwhile remarried, get together, and once Jim is convinced that the Turf is no life for his son he sets out to break the boy's love for him by ordering him to lose a big race. The boy reluctantly agrees, but at the last moment his breeding outweighs his loyalty to Jim and the horse romps home an easy winner. Jim slaps him down, but the gesture is literally a back-handed compliment.

Acting.—Adolphe Menjou piles up the agony as Jim, the trainer-cum-drunkard whose son had never called him papa, while Roger Daniel, with all his boyish sincerity, is a son only a father could love as Goldie. Dolores Costello is merely a sentimental stooge as the mother. All three are severely handicapped by the saccharine script.

Alan Dinehart, William Demarest, Harold Huber and George McKay liven the action up a bit as racecourse crooks, but neither they nor the few good racecourse thrills succeed in stemming the tide of over-sentimentalised dialogue.

Production.—The supporting characterisation is good, the atmosphere is convincing, and the culminating race is easily one of the most exciting and spectacular seen on the screen. It is the wishy-washy attachment of father and son and its embroidery with sentimentally fatuous dialogue that lets down the potentially rich central theme. The picture only entertains when it is active, down-to-earth and vernacular, and that's too seldom to offset its "Eric or Little by Little" verbosity. The sheer weight of its novelettish sob-stuff makes its appeal, to say the least, ingenuous.

Points of Appeal.—Star and title, good racing thrills, amusing and pungent supporting types, and good technical qualities.

Les Trois Valses

Curzon United. French (A). Directed by Ludwig Berger. Featuring Yvonne Printemps, Pierre Fresnay and Henri Guisole. 8,200 feet. Release date not fixed.

DELIGHTFUL Strauss music accompanies this romance, which covers three generations, ending unhappily in the first two, but coming to fullness in the third, which is set in the present day. Acting and singing are both first class, and the whole thing is delightfully set.

Sub-titles explain the plot, but actually the songs are also of importance, and some knowledge of French is a decided asset for the picture's full enjoyment.

Story.—In 1867 a young ballerina, Fanny Grandpré, falls in love with the Marquis Octave de Chalecey. His family steps in, and so as not to spoil his career Fanny leaves him. In 1900 Fanny's daughter, Yvette, is in turn the darling of Paris and meets the Marquis Philippe de Chalecey, Octave's son. They fall in love, but Yvette's career comes first and Philippe leaves her.

In 1939 Irene, daughter of Yvette, is a film star and meets the impoverished son of Philippe, Gerard. The studio decides to do a story of their grandparents' love. At first Irene will have nothing to do with Gerard, but finally he wins her love, and the age-old romance finds fulfilment.

Acting.—Yvonne Printemps, looking amazingly youthful, is excellent in all three periods; she cleverly varies the characters. Her singing is charming. Pierre Fresnay does well, too, as the three Marquises.

Henri Guisole is the one character who lives through the whole picture. He is cast as an impresario who makes a picture with Fanny Grandpré and continues with her daughter and grand-daughter.

Production.—The three periods are beautifully pictured by Schufftan (inventor of the Schufftan process) and each one carries conviction. You are carried through the courtly days of Napoleon III to the more vivid 'nineties and on to the breathless haste of the present day.

The production is full of humour, and in the final section waxes a little satirical at the expense of films and film stars. The general tone, however, is one of gentle romance, and with its lilting musical numbers constitutes one of the best musicals that we have seen on the screen.

Points of Appeal.—Visual beauty, charming singing, tuneful numbers, humour, and the brilliant acting of famous actress Yvonne Printemps.

The Londoners

Technique Distributors. British (U). 3,350 feet. Directed by John Taylor. Release date not fixed.

DESIGNED to commemorate the fiftieth anniversary of the London County Council, this documentary has a wonderful scope, and will bring considerable credit to the Realist Film Unit, which produced it, and its youthful director, while it will stand as no mean record of our capital city's progress. It is, in fact, a tribute to the advances that have been made in municipal efficiency, and as such, has many facets—some beautiful, some intentionally horrifying, and many, in the later sequences, colourful with hope and achievement.

The director has not hesitated to shock us with his pictures of our earlier days, when sanitation and health services hardly existed, but his depressing flashes of the bad old times of Sairey Gamp are deliberately reproduced to contrast with the happier conditions which mark the activity of Greater London to-day. Even so, as the Leader of the L.C.C., Herbert Morrison says in a brief speech, there is no finality, and much remains to be done. Brilliant and artistic representations of our civic activities include the work of hospitals, the convalescent homes, schools, slum clearance and new workers' flats, the parks, the firefighting services, and, in fact, nearly all departments of municipal life.

The picture has been accepted by the L.C.C. as a tribute to be shown in the course of that body's jubilee celebrations, and with its excellent commentary by Howard Marshall, should stand as a unique record.

Points of Appeal.—Chiefly, perhaps, to Londoners, but an important, imaginative and instructive offering wherever the civic sense obtains.

Les Gens du Voyage

Unity. French (A). Directed by Jacques Feyder. Featuring François Rosay, André Brule and Marie Glory. 9,450 feet. Release date not fixed.

THIS circus melodrama with a romance between the lion-tamer's daughter and the proprietor's son is not up to Jacques Feyder's usual standard. It appeals well on its circus atmosphere, but the plot is rather meandering and lacking in conciseness. Acting is very good, however, and that is what will attract in specialised halls. Sub-titles explain the action fairly clearly.

Story.—Flora, a lion-tamer, hides her ex-husband, Fernand, a criminal, and he gets taken on in the circus. He promises not to tell Flora's son, Marcel, who is secretly in love with Yvonne, the daughter of the circus owner, that he is his father. Yvonne's small sister, Susanne, jealous of the former's love for Marcel, tells her father about the affair and Yvonne is sent away.

Marcel, thinking she has deserted him, teams up with Pepita, a horse-rider, in Paris. Later Yvonne is about to have a baby and comes back to the circus, where she is kept hidden by Flora. Meanwhile Fernand (who has been forced to take part in a robbery at the circus, in the course of which Flora is mauled by a tiger) goes to Paris to bring Marcel home. He does so, but spurred by jealousy Pepita gives him away to the police and he is shot trying to escape. The advent of the baby reconciles the circus proprietor to his daughter's marriage.

Acting.—As usual, François Rosay is excellent; she gives a strongly sincere performance. Fernand is very good as her husband, and Marie Glory is effective as Pepita.

Guillaume de Sax makes a robust circus owner, and his two daughters are very well characterised by Sylvia Bataille and Louise Carletti. Marcel is played rather intensely by Fabian Loris.

Production.—There seems to have been one or two cuts in the production which have led to a ragged continuity. The story rather rambles along to its climax without building up to any definite purpose. On the other hand, characters are well drawn and the circus atmosphere is convincing.

Scenes in the ring are well staged, and both camera work and general technical qualities are excellent.

Points of Appeal.—The famous French artiste of "Kermesse Heroique" fame in a circus story.

Flight from Justice

British Lion. Republic. American (A). Directed by Nick Grinde. Featuring Robert Livingston, June Travis and John Gallaudet. 5,727 feet. Release date not fixed.

GANGSTER melodrama giving the exciting lowdown on a new racket, that of unlicensed public transportation. The plot places the central characters, crooked and otherwise, in a private car cross-country bound, and inherent mobility consolidates the theme's pungent versatility. The picture is a man-hunt, human drama and hair-raising spectacle rolled into one. The attractive cast is more than equal to story commitments and so are the production qualities. First-rate popular booking.

Story.—Pete Rennick, a convicted bandit, escapes from a prison chapel as he is about to be married to Anne Lawrence. Anne, who believes Pete to have been framed, is accused of aiding the escape, but is released by the authorities. She is, however, followed by detectives. Damon Lauber, a prominent citizen, is the secret head of a bus racket, and he arranges to transport Rennick to an air base where he can escape by plane. Meanwhile, Rennick gets into touch with Anne, and she brings to the bus station a package containing the fruits of Rennick's last haul. She is, of course, unaware of the contents.

On board the same pirate bus as Rennick and Anne are Bill Hasford, a private detective, and a woman with a young son and small baby. Soon Anne discovers that her trust in Rennick is misplaced, and she turns to Bill. Bill by this time has got the lowdown on Rennick. To complicate matters the police are hot on their trail, and the baby is taken ill. The position calls for quick thinking, and this is where Bill comes in. By subterfuge he saves the infant, apprehends Rennick, puts Lauber where he belongs, absolves Anne, and finds romance.

Acting.—Robert Livingston has an easy, cheerful manner with him as Bill, June Travis takes hard knocks with an appealing smile as Anne, and John Gallaudet is a ruthless Rennick. Supporting types are very well drawn.

Production.—Serial-like but not too ingenuous, this picture is the "It Happened One Night" of melodrama. Private transportation is the gist of the theme, and this recruits action of arrestive variety and romance of stern inconsequence. Excitement links up with the film in the first reel and never leaves it until it hits its spectacular climax.

Feminine appeal, that all-important factor, is to be found in the pathetic plight of the ailing infant. Nothing, it will be observed, is left out. Technical qualities are excellent.

Points of Appeal.—Original and exciting story, keen team work, big thrills, human angle and convincing atmosphere.

Prairie Moon

British Lion-Republic. American (U). Directed by Ralph Staub. Featuring Gene Autry, Smiley Burnette and Shirley Deane. 5,258 feet. Release date not fixed.

FIRST-CLASS Autry Western which possesses all the ingredients that have made predecessors popular at pay-window, and introduces a refreshingly novel touch in the invasion of the prairie by a gang of tough young kids of the "Dead End" variety. Story is slight, but action, amusing incident and performance of star hold interest throughout and make this a tip-top booking of its type.

Story.—While trying to cope with a mysterious gang of rustlers, Deputy Sheriff Gene Autry undertakes to look after the ranch of an old friend, "Legs" Barton, who has been killed after turning city gangster, and his three youngsters. The latter turn out to be three tough slum youths who do not take kindly to Gene's guardianship. In fact, they throw in their lot with Fred Welch, who is leader of the rustlers' gang and wishes to obtain possession of the Barton ranch because he has been hiding the stolen cattle on the property. They discover Welch's real character and the error of their own ways in time, however, to tip off Gene to the hiding-place of the cattle and help him round up the rustlers.

Acting.—Gene Autry is in good form both with his guns and his guitar, while Smiley Burnette is once again a useful and amusing foil. Shirley Deane is a cut above the average horse-opera heroine as the local school teacher, but the acting honours are stolen by Tommy Ryan, David Gorcey and Walter Tetley as the three hard-boiled slum kids let loose in the West. They revel in their opportunities.

Production.—Plot is slender, but is given several novel twists and better production than is usually devoted to this sort of picture without sacrificing essential action content. Dialogue, generally a weak department in Westerns, is good, and development brisk and workmanlike. Introduction of city youngsters gives rise to new and naturally amusing situations, while Autry has his customary quota of good song numbers and makes the most of them.

Points of Appeal.—Star name, entertainment and action values, and ready-made juvenile audience.

NAMES—in—the—NEWS

A.B.C.'s NORTH LONDON CHANGES : CHARITY EFFORTS RECOGNISED : W. J. GRACE TAKES UP LIVERPOOL POST

A series of exchanges has taken place between A.B.C. assistant managers in North London. W. D'Arcy, assistant at Leytonstone Rex for about 18 months, and more recently at the Kentish Town Forum, has been moved to the Highgate Empire, which he will manage under the supervision of S. Lillie, who has been in control of that hall and the nearby Electric Palace for many years past. Mr. D'Arcy is a recruit to the Trade from the legitimate theatre, where for 20 years he was on the stage, his last part being with Bergner in "The Boy David" at His Majesty's Theatre.

A. J. Twigg is taking his place at Kentish Town. Mr. Twigg, originally with Rex publicity for eight years, entered cinema management as assistant at the Islington Empire early last year, and moved to the Highgate Empire after the Islington hall was burnt out. He transferred to the Olympia, Shoreditch, last December, and is now succeeded there by J. Gilmartin, whose first post was at the Regal, Hounslow, about July, 1938. Later he went to the Kentish Town Forum in September, and from there to Highgate Empire in December.

Sailing for India

After four years as L. W. Kent's house manager at Madame Tussaud's cinema, N.W.1, Frank Wildish sails from Tilbury on "Viceroy of India" on March 11 to take up a position with Humayun Properties, Ltd., in Calcutta.

Mr. Wildish started in the business with Paramount at the Plaza, W.1, on the uniform staff. After 18 months he was promoted to assistant manager at the Finsbury Park Astoria. He severed his connection with Paramount after working at the Astoria for over a year to take up the position at Tussaud's.

Tom Robinson, formerly manager of the Ritz, Farnworth, near Bolton, Lancashire, is the newly appointed manager of the Ardwick Picture Theatre, Manchester. Prior to coming to Farnworth Mr. Robinson was assistant manager of the New Empire, Ashton-under-Lyne, an association which was unbroken for 11 years.

A. J. Matthews, who reopened the former Kingsland Empire when it was remodelled and renamed the Classic by the Seeman Circuit in October, 1937, has left the circuit, and the hall is at present temporarily under the charge of R. Davies-Benyon, who is also supervising the nearby Vogue, Stoke Newington, where E. Neeter is acting as manager.



Photo: Daily Dispatch, Manchester.

A group of revellers at the Manchester Area first annual A.B.C. Film ball held at the Ritz cinema. Back row: A. Spivey, T. Phillips (Capitol, Didsbury), T. Hellet (Ritz, Stockport). Front row: R. Jordan (Regal, Rochdale), L. Lewis (supervisor Manchester area) chairman and organiser, Arthur Moss, general manager, A.B.C., Mrs. L. Lewis, F. Prodders (York area supervisor), Mrs. Prodders and R. Spooner (Kingsway, Levenshulme).

Mr. Davies-Benyon, who has had experience of stage work, journalism and advertising, joined the circuit as manager of the Sydenham Classic at the end of 1936, and since that date has at various times controlled the firm's halls in Portsmouth, Baker Street, Southampton, and elsewhere. Mr. Neeter who has travelled extensively on the continent, speaks five languages.

Manager H. E. Benzval and organist Hanson Maw, of the Regal, Derby, have each received silver tankards suitably inscribed from Derby ex-Service associations in appreciation of their assistance in connection with recent charity efforts.

H. E. Walker Resigns

Harold E. Walker, for many years Paramount's assistant sales manager, son of J. D. Walker, of the original firm of J. D. Walker, Ltd., a company which was subsequently absorbed by the Famous Players-Lasky Corporation, has resigned his position after 26 years' service.

Mr. Walker, who is very well known throughout the industry, will, after a short vacation, make an announcement of his further plans.

W. J. Grace, manager of the Abbey cinema, Wavertree, Liverpool, which opened on Saturday afternoon, March 4, formerly controlled the Lyceum, Grassendale. He

was general manager and secretary of the T. Halliwell Hughes circuit of cinemas in Liverpool district, for ten years up to 1927, when the circuit was acquired by Denman Picture Houses, Ltd. His next move was to acquire the Lyceum, Grassendale; he disposed of his interests in this theatre in 1937. He has served on the committee of the North-Western branch C.E.A.

W. J. Fooks, secretary of the South Wales and Mon. C.E.A., has been elected captain of the Llanishen (Cardiff) Golf Club, of which he has been a member for many years.

Assistant manager H. L. Hobden, whose appointment to the Edmonton Empire, was reported in a recent issue, has left the Bernstein circuit, and his place has been taken by Arthur Stammers, transferred from Harrow, where he has been in training since joining the circuit. He was formerly engaged in vaudeville at an Eastbourne theatre.

First Managerial Post

Fred Lee, who is manager of the new Rex cinema, Beeston, Leeds, for West Leeds Amusements, Ltd., is occupying his first managerial post, though he has been connected with cinemas for 16 years. He commenced with West Leeds Amusements at the Lyric as a despatch boy, then assistant

C.E.A. OFFICIAL'S GOLF APPOINTMENT : DEVON MANAGERS ELECTED TO HOSPITAL COMMITTEE : RENTERS' CHANGES

operator, and chief operator. When this company opened the Clock cinema, Harehills, last November, he went there as chief operator.

H. R. V. Addenbrooks, manager of the Tower (G.B.), Morecambe, at the annual meeting of the Morecambe Carnival Committee recently, was re-elected chairman.

Cecil Barnett, a member of the Bradford C.E.A. and the Bradford Watch Committee, has been appointed a director of the Bradford City Football Club, Ltd. Mr. Barnett is one of the directors of the Canfield group of cinemas in the Bradford and Leeds areas.

W. J. Rawlins is no longer in charge of the Queen's, Palmer's Green, which he has managed since last March, his place having been taken by Ernest Love, who has spent over 25 years in the business. Starting as a page-boy at a Greenwich cinema, Mr. Love worked up via the projection room to management and has at various times controlled the Woolwich Premier, Peckham Ideal and Leytonstone Academy.

L. Miller Joins Pathé

Leslie Miller, who recently relinquished the position of traveller with the Manchester branch of Associated British, has joined Pathé, Manchester, as salesman. Mr. Miller was with A.B.P.C. for about two years.

Harry Larson has been added to Grand National Pictures sales force operating from Newcastle branch. He is well known to the exhibitors on his territory, for he has been on it for the past 15 years.

Reginald Dalby, who has been manager of the Empire Cinema, Morecambe, since last May, coming from Bradford, has been appointed manager of the Majestic, Bishop Auckland. He took up his new duties at the beginning of March.

F. A. W. Garrett, the former manager of the Empire, and assistant manager of the Savoy since its opening last September, has left Luton to take up the management of the Marina at Lowestoft, also owned by A.B.C. Mr. Garrett, who had been in Luton for 14 years, left with some regret, for he has made many friends there.

The Rev. S. B. Swift, formerly manager of the Tatler cinema, Bradford, who was a missionary in Africa for ten years before he entered the cinema trade, announces that he is returning to religious work. He is to lead a team of evangelists on a tour of this country and America.

REVIEWS—continued

The Roaming Cowboy

Equity. American (U). Directed by Robert Hill. Featuring Fred Scott, Lois January and Al St. John. 5,880 feet. Release date not fixed.

UNPRETENTIOUS Western drama, made principally with an eye to juvenile appeal. The round-up of a ruthless gang of rustlers is, apparently, the main object of the plot, but more often than not action is subservient to song. Fred Scott is adequate as the cowboy-crooner hero. Support satisfactory, and backgrounds picturesque. Useful second for industrial audiences and youngsters.

Story.—Rustlers set fire to a ranch owned by a man named Barry. Barry is killed, but his small son, Buddy, is rescued by Carl Brent, a ranger, and his pal Fuzzy. Evans, one of the local bigshots, is the secret leader of the gang, and he is all out to secure the Morgan Ranch and its part owner, Jeanie. Carl is determined to get the goods on Evans and, at the same time, save Jeanie, but the young lady at first misinterprets his intentions. However, all comes right in the hectic finale.

Acting.—Fred Scott is Carl, and his personality and voice are equal to the story's moderate needs. Lois January is a spirited Jeanie, Al St. John is amusing as Fuzzy, Forrest Taylor makes a convincing villain, and Buddy Cox takes good care of the inevitable small child interest.

Production.—The story rambles a bit, and there are moments when song is superfluous, but generally speaking, the Western conforms to tried and tested pattern. Anyway, it leaves nothing out.

Points of Appeal.—Honest sentiment, tuneful song, lively surface action, good pictorial qualities and convenient footage.

Two Minutes

Exclusive. British (A). Directed by Donald Carter. Featuring Walter Hudd, Edna Romney and Margaret Hansen. 3,882 feet. Release date not fixed.

UNPRETENTIOUS little melodrama depicting how inspiration of Armistice Two Minutes' Silence prevents married man eloping with younger girl who has lost father in war. Production is on a modest scale, but it is quite neatly put together, though story is told mostly in dialogue. Competent offering with unusual, if somewhat theatrical, theme for popular halls.

Story.—James Selsworthy is trying to achieve success as an author in 1915. Unable owing to the war-time conditions to make headway, he joins up, and is fortunate enough to be sent to a "safe" front in Africa. His wife of a year, Molly, becomes a munitions worker and takes chances, in spite of warnings, in order to earn a bigger bonus. One day she is badly injured in an explosion.

Meanwhile, in a country vicarage a padre just off to France takes farewell of his daughter, Celia, and as a final message tells her never to try to gain happiness at the expense of others. Shortly afterwards he is killed. After the Armistice Selsworthy, given financial freedom through the sacrifices of his wife, who has received compensation for the hand she has lost in the explosion at the factory, becomes a highly successful novelist. He and his wife begin to drift apart. One day he meets Celia, now grown up. They fall in love and decide to elope. As they are

going away the maroons sound for the Armistice Day Silence. As they listen to the voices of the past in the Two Minutes that follow they see their duty clearly and decide that they cannot go through with their plans.

Acting.—Walter Hudd efficiently carries most of the weight of the plot as Selsworthy, and Edna Romney is sound as the wife. Good performances are contributed by Margaret Hansen as the adult Celia and Patric Curwen as the padre.

Production.—Treatment generally is rather stagey, and with the exception of a trench sequence the action is cramped and confined mainly to duologues between principals. Denouement, too, is obvious after first meeting of lovers. However, simple, straightforward development is on popular lines and easy to follow, while the two angles of the story are neatly dovetailed.

Points of Appeal.—Unusual theme of wide interest, handy length and quota ticket.

Inspector Hornleigh

20th Century-Fox. British (A). Directed by Eugene Forde. Featuring Gordon Harker, Alastair Sim and Miki Hood. 7,335 feet. Release date not fixed.

MURDER mystery melodrama, the first film to picture the adventures of Inspector Hornleigh, famous radio character. It also co-stars Gordon Harker and Alastair Sim. Title and star values are, therefore, assured.

As for the play itself—which, incidentally, tells of a murderous attempt to cash in on Budget secrets—it does not quite live up to its credentials, for it is a bit talkative and pedestrian. The difference between promise and fulfilment is not, however, wide enough seriously to impair popular appeal or pull. On balance it's a darn good general booking; on its label it's a certainty.

Story.—A man is found murdered in lodgings near

Edgware, and Inspector Hornleigh, of Scotland Yard, and his assistant, Sergeant Bingham, are called in to investigate. Hornleigh discovers that a bag had been stolen from the victim, containing another bag, stolen from the Chancellor of the Exchequer. A leakage of Budget secrets is feared and efforts are redoubled to trace the murderer.

Action hinges on a country inn, and Ann Gordon and her brother Bill, joint proprietors; Peter Dench, the Chancellor's secretary and Ann's fiancé; and Witten, the manager, are suspect. Further investigations include Kavanos, a shady financier, who has had dealings with Bill. Another murder points to a plot to profit from Budget secrets, and this, the most fruitful clue, finally ends in the apprehension of an unsuspected killer.

Acting.—Gordon Harker is in his element as Inspector Hornleigh; he is the ideal selection, and Alastair Sim more than adequately completes the team as Sergeant Bingham. Steve Geray, Edward Underdown, Hugh Williams and Ronald Adams are disarming as the principal suspects, and Wally Patch, Gibb McLaughlin and Eliot Makeham register in minor roles. The weakest member of the cast is Miki Hood; she is a colourless Ann.

Production.—No fault can be found with characterisation, atmosphere or dialogue, but the dialogue, good as it is, is also the snag, for there is too much of it. Still, although the word more often than not has to be taken for the deed, the film is never boring.

Laughter and the unexpected entertainingly alternate; it is just that absence of trans-Atlantic zip that marks the difference between a good crime play and a super. The difference is, however, ironed out to a great extent by powerful exploitation angles. Its salesmanship is exceptional.

Points of Appeal.—Ingenious story, box-office title and stars, good technical presentation, smart humour and occasional thrills.

SHORTS OF THE WEEK REVIEWED

A.B.F.D.

GLASGOW. British (U). One reel. Release date not fixed.—Travelogue taking the form of a wide yet compact itinerary of Glasgow and its environments. Photography excellent and commentary good. Impressive short for all classes.

ASSOCIATED BRITISH

A GARDENER'S LOT. (Over the Garden Wall series.) British (U). One reel. Release date not fixed.—Gardening shorts, with hints and humour by Mr. Middleton, of B.B.C. fame. Fair average fill-up.

COLUMBIA

THE ANIMAL CRACKER CIRCUS. American (U). One reel. Release date not fixed.—Bright and ingenious animal cartoon photographed in colour. Very good short of its type.

PARAMOUNT

KING'S FAVOURITE. British (U). One reel. Release date not fixed.—Racing interest short tracing the history of horse-racing and thoroughbreds. Good editing, photography and commentary. Popular fill-up.

RKO-RADIO

THE PRODIGAL PIG. American (U). One reel. Release date not fixed.—Coloured cartoon, a brilliant sequel to Walt Disney's "Three Little Pigs." Outstanding featurette.

CHICHESTER. (Spirit of England series.) British (U). One reel. Release date not fixed.—Architectural short, presented with knowledge and dignity. Photography and commentary good. Sound general fill-up.

WARNER BROS.

THE ISLE OF PINGO PONGO. American (U). One reel. Release date not fixed.—Hilarious colour cartoon, a burlesque of the usual travel film. Excellently drawn, it satirises in picture and commentary in a way that will be received riotously by any audience.

THE GREAT LIBRARY MYSTERY. (Grouch Club series.) American (U). One reel. Release date not fixed.—Bright comedy dealing with a man who wanted to join the Grouch Club—a club open to those who can prove to have a really substantial grouch—because he spent six months trying to get a book from a free library. It burlesques the red tape methods which apparently attend these institutions in America and makes a very entertaining short.

† In colour.

"IDIOT'S DELIGHT"



Clark Gable is co-starred with Norma Shearer in *IDIOT'S DELIGHT*, adapted from Robert Sherwood's Pulitzer Prize play, which was presented to the Trade by M-G-M yesterday (Wednesday) evening. Among the notable players in the strong supporting cast are Edward Arnold, Charles Coburn, Joseph Schildkraut, Burgess Meredith and Pat Paterson. Clarence Brown directed

THE WEEK
IN SCOTLAND

DONALD BROS.' 2,380 SEATER

AT ABERDEEN

"An Enterprise which has Achieved
Large Proportions"

THE Kingsway, Aberdeen's latest cinema, which has been built in King Street, was opened on Wednesday afternoon by Bailie W. P. Milne, who deputised for the Lord Provost, before an audience of two thousand.

There were two reasons, said Bailie Milne, why he was glad to open the cinema. He was a friend of Mrs. Donald, the mother of the Donald Brothers, its proprietors, and he had been a colleague of their father, the late J. F. Donald, on the Town Council.

"We commend an enterprise," said Bailie Milne, "which, from a small start, has achieved large proportions. The Kingsway Cinema, the latest addition, is proof that the foundations laid by J. F. Donald are being splendidly built upon by his sons."

Bailie Milne was introduced by J. R. Donald, who remarked that the cinema could house considerably over two thousand people, and that the comfort of the patrons was the chief consideration which had been kept in mind while it was being built.

The cinema, Bailie Milne said, could be

used for entertainment, education, recreation, and relaxation. Of these, entertainment at its best should be clean and healthy, and he was sure that in this the Donalds would carry on the high traditions set by their father.

A vote of thanks to Mr. Donald and Bailie Milne was proposed by Frank McGugan, manager of the new cinema. He made the point that it was a cinema which catered for all classes, and that its comfort and the value of the entertainment it provided were not to be measured by the comparatively low admission prices.

R. Leslie Rollo, architect of the cinema, who had been complimented on his work by all the speakers, said he was glad none of them had referred to it as a "typically modern" building. It was a building which strove to embody the traditions of architecture.

The opening pictures were "A Man To Remember," and "His Lordship Goes to Press."

"Fortunate in Our Kinema
Proprietors"

PROVOST'S TRIBUTE AT PLAYHOUSE, FRASERBURGH, OPENING

FRASERBURGH'S new cinema, The Playhouse, was opened last week by Provost Thomson before a large gathering of members of public bodies. The platform party consisted of Dr. Alexander, managing director of Caledonian Associated Cinemas, Ltd., Provost Thomson, Fraserburgh, Mr. Wotherpoon, Inverness, and Major Cattanaich, Kingussie, the architect.

Messages were received from several film stars. Anna Neagle wished the new cinema very many "glorious years."

Dr. Alexander expressed the thanks of the directors to Major Cattanaich for the excellent work he had done, and to the contractors and workmen for having the house ready in record time. The directors, said Dr. Alexander, were convinced that Fraserburgh was of sufficient importance to have an up-to-date cinema, and that house incorporated all the latest ideas of sound conduction and reception. He assured them that Fraserburgh

would get all the best of the films, and the likes and dislikes of patrons would be studied and, as far as possible, complied with.

Provost Thomson, declaring the building open, said the cinema had established itself as a part of communal life, and they were fortunate in Fraserburgh to have an enterprising company operating two cinemas. Many films now shown were of great educational value, and personally he found a good picture show a very pleasant finish to a busy day.

Mr. Wotherpoon proposed a vote of thanks to the Provost, and Mr. Cattanaich to the chairman. Dr. Alexander handed a souvenir of the occasion to Provost Thomson.

The opening programme featured "Sixty Glorious Years."

The Playhouse provides accommodation for 1,035 persons.

LODGE ANIMA
PRAISED

Provincial Grand Lodge
Visit

The annual visit last Friday of Provincial Grand Lodge of Glasgow was responsible for one of the biggest meetings Lodge Anima has had for years.

The deputation was headed by Provincial Grand Master Sir Alexander B. Swan, who congratulated the Lodge on again receiving "the perfect minute," and had some nice things generally to say about the Lodge.

The Third Degree was conferred on seven members by Past Masters J. E. Reidford and Jack Kissell, assisted by the office-bearers.

A pleasant hour was spent afterwards in harmony, the programme being provided by the brethren of the Lodge.

John A. Houston's Funeral

The sudden death of John Houston last week cast quite a gloom over Trade circles throughout Scotland. At the funeral on Thursday, despite drenching rain, the attendance at Cadder Cemetery was one of the largest and most representative of every branch of the industry that has been seen in Scotland for many a long day.

There were floral tributes from associations, renters, exhibitors, and including the C.E.A. Headquarters, Scottish branch of the C.E.A.; the K.B.S.; the Cinema Club, Glasgow; the Glasgow Publicity Club; KINEMATOGRAPH WEEKLY, and other personal tributes.

Cinema Club Annual

The annual meeting of the Cinema Club takes place next Friday at one o'clock, in the Rhul. The numbers and interest of the members have been well maintained during the year, and President John Healy has had a very successful year of office, which he hopes will terminate on Friday by a big turn-out of members for the election of the new office-bearers.

Jack G. Bevan Walker, who, owing to the illness of the late manager, has been in charge at the Odeon, Motherwell, since its opening, has been promoted to general manager. Mr. Walker has lived for many years on the Continent, and before coming to Motherwell was in the Odeon house at Chesterfield.

New Kinema at Denny

The Cinema de Luxe, Denny, which has been erected on the site of the old Town Hall, Glasgow Road, was opened last Thursday by ex-Provo P. Loney, J.P.

The new house, which has seating accommodation for 900, was erected at a cost of £12,000 by Commercial Cinema Co., Ltd., who also run the Picture House, Denny, of which ex-Provo Tom Timmons, Lochgelly, is managing director. The frontage, which is of modern design, adds considerably to the amenities of the district. The sound system is G.-B. Duosonic. J. J. Timmons is the manager.



Geoffrey Toone and Sally Gray in SWORD OF HONOUR which Butcher is Trade showing at the Cambridge Theatre on March 21 at 8.30 p.m.

GLASGOW ON THE
SCREEN

Private Screening at
La Scala

Scottish Film Productions, Ltd., Glasgow, under the direction of Graham Thompson, have finished a film of the city of Glasgow entitled "City of Achievement," which was given a private show in La Scala last weekend to the Lord Provost and members of the Corporation. The activities of the shipyards and works are shown, together with civic enterprise in all its various forms.

Arbroath Kinema Dance

A company of 140 attended the ball held by Arbroath exhibitors in the Seaforth Hotel. The judges of costumes were F. C. Linay, Charles Caine and W. Page, Dundee; and G. Light, J. Morrison and Balfour Reekie, of Glasgow.

The ball was in aid of the Scottish Trade Benevolent Fund and the organisers were: S. Hamilton, W. Page, G. Law, and D. Dickson. W. Taylor was M.C.

Reconstruction Plans

After the summer season, the Picture House, Gourrock, will be completely reconstructed on the present site.

The Annan (Dumfries) Dean of Guild Court last Wednesday passed plans for an extension to the Annan Picture House, which will be carried back a further 51 ft.

ONLY ONE NEW
KINEMA
FOR OAKHAM

T. E. H. Black Takes
Over Trocadero Site

Oakham, in Rutland, is to have only one new cinema, and not two, as previously forecast.

Recently announcements were made, almost simultaneously, in respect of two projects. One statement was that a cinema, to be called the Trocadero, was to be erected on a site in High Street, and the other announcement was to the effect that T. E. H. Black, proprietor of the Regal, the only cinema in Oakham at present, was to build a New Regal.

This week Mr. Black made the following statement:—

The Trocadero Cinemas (Leicester), Ltd., have sold to me their site, together with plans and cinema interests in Oakham. Therefore, instead of having two new cinemas, Oakham will have only the one on the High Street site. As soon as negotiations are complete, work will commence on the cinema, which will be called the New Regal, and not the Trocadero.

As there was not room for two cinemas in Oakham, a meeting was called between the two parties, and the above arrangement was entered into.

S. W. Cole, of Leicester, is to erect the new cinema.

Although Mr. Black said he was not in a position to make any comment in regard to the present Regal, it is understood that regular performances will not be given there after the New Regal is built.

The Smethwick justices have granted the necessary permission for all local cinemas to open on Good Friday.

H.O. Model Rules
for Isle of Wight

LICENSING BODY'S REPORT

Isle of Wight C.C. Licensing Committee reports draft regulations and conditions with regard to licences for the performance of stage plays and cinema exhibitions have been drawn up by the Committee, which considers it very desirable that all premises where public performances are given, either regularly or occasionally, should conform to the standards laid down in such draft regulations. The majority of the clauses in the draft regulations are based on model clauses issued by the Home Office.

NATIONAL SAVINGS
HOLIDAY SCHEMES

Trade Federations' Commendation

Wide attention has lately been drawn to the schemes put forward by the National Savings Committee for the encouragement of saving for holiday purposes. The schemes have been adopted by a large number of firms in many trades.

One of the main reasons for the success of the schemes is the fact that they have been given commendation by many important trade federations.

The following are amongst the organisations which have supported the schemes in this way: Coal Mining and Mining Association; Engineering and Allied Employers' National Federation; Glass Manufacturers' Federation; Surgical Instrument Manufacturers' Federation; Dock and Harbour Authorities; National Federation of Vehicle Trades; Iron and Steel Trades Employers' Association. Similar action has been taken by certain leading trade unions.

BUTCHER'S FILM OF LIFE AT
SANDHURST

Military Authorities Co-operate in Making
"Sword of Honour"

"SWORD of Honour," produced and directed by Maurice Elvey for Butcher's, which will be presented to the Trade on Tuesday, March 21, at the Cambridge at 8.30 p.m., was made with the full co-operation of the War Office and the military authorities. The theme of Major Dudley Sturrock's original story, adapted for the screen by Gerald Elliott, which is set against an accurate background of the R.M.C. at Sandhurst, is that no longer does mere birth or money qualify for high office in the modern Army.

Among spectacular scenes actually filmed in the grounds of the R.M.C. is the historic Passing-out ceremony in which over 600 British Army cadets paraded, escorting the Colours. A visit of the British Legion to the College and a service in the Chapel are other impressive scenes which should give the general public its first real introduction to the training of officers for the British Army.

Geoffrey Toone, rising star in British pictures, has the rôle of Bill Brown, one of a limited number of Army ranker cadets. Only his father, ex-Sergeant Brown, V.C. (played by Wally Patch), and his grandfather, an ex-sergeant major of cavalry (Gordon Begg) know that Bill has an innate fear of horses due to his mother being fatally injured by a runaway horse just before he was born. His apparent cowardice is, in the eyes of authority, a serious flaw and a possible bar to promotion. How Bill overcomes his fears, rides and wins a big race and finally is awarded the Sword of Honour, the highest distinction a Sandhurst cadet can earn, is told with vivid realism.

Feminine interest in the film is represented by Sally Gray and Dorothy Dickson. Sally is Moira, sister of Derek Talmage, a cadet (Patrick Parsons), who is attracted to Bill Brown, while Dorothy Dickson is Mrs. Stanhope, a wealthy widow with sporting tastes. Donald Gray and Humphrey Morton are cadets who figure prominently in the story, and Cyril Smith as a batman at the College, is responsible for a great deal of humour. Others in the cast are Charles Eaton, Maire O'Neill, Peter Gawthorne,

Frederick Culley, Bryan Coleman, Hilary Wontner and Patrick Susands.

Military experts acted as advisers throughout filming to ensure absolute authenticity in all sequences portraying the varied activities in the training of British Army cadets. By permission of the Commandant, Major-General T. R. Eastwood, D.S.O., M.C., the music for the film is played by the Band of the Royal Military College, under its Bandmaster, T. Stenning, A.R.C.M.

"GUNGA DIN" SETS
UP RECORD

Gaumont, Haymarket,
Figures Beaten

The business accomplished by "Gunga Din" at the Gaumont Theatre, Haymarket, reached a high peak over the week-end, when the Cary Grant-Victor McLaglen-Douglas Fairbanks, Jun., co-starring vehicle broke all existing records for the theatre.

This amazing performance is made all the more meritorious since the Gaumont has, in past months, screened many of the greatest box-office winners of recent times.

The Gaumont Theatre, on Saturday and Sunday, presented a remarkable spectacle. Huge crowds gathered at regular intervals during the day, completely surrounded the theatre, and it is estimated that the queues at times stretched for over one-third of a mile.

These facts and the success of the picture in America lead to the confident expectation that "Gunga Din" will become the greatest box-office winner ever released by RKO-Radio. Notwithstanding its typically British theme, "Gunga Din," after an extended run of three weeks at the Radio City Music Hall, New York, the world's largest cinema, it has eclipsed box-office records in many hundreds of situations throughout the U.S.A.

NEW PATHE GROUP



Scenes from the four subjects which Pathe Pictures have scheduled for Trade show next week at the Cambridge Theatre. (1 and 2) Boris Karloff, Grant Withers and Dorothy Tree in *THE MYSTERY OF MR. WONG* (Monogram), to be shown on Thursday, March 16, at 8.30 p.m.; (3 and 4) Robert Newton and Betty Lynn in the Welwyn picture *DEAD MEN ARE DANGEROUS*, on Wednesday, March 15, at 8.30 p.m.; (5 and 6) Fay Wray and Grant Withers in the Monogram picture, *NAVY SECRETS*, at 3 p.m. on Wednesday, March 15; (7 and 8) Robert Kent and Sydney Blackmer in *CONVICT'S CODE* (Monogram), at 3 p.m. on Tuesday

News From All Quarters

POSTAL SERVICE FOR PATRONS: BLACKOUT STOPS SHOW

S. Newberry, manager of the Odeon, Norwich, has inaugurated a special postal service for patrons. A slide on the screen tells patrons: "If you have with you any mail you have forgotten to post, hand it to the nearest attendant, who will see to its immediate despatch."

"During Lent I always plead with you to support the kinemas and theatres, for there you will find recreation which will help to restore your minds and jaded bodies," says the Rev. S. T. Stevens, M.C., vicar of Christ Church, Crew.

An electricity black-out at West Ham on Monday night stopped the show at the Electric Picture House, Custom House, E. The 400 people inside were given tickets for another session.

Photographs of film star Valerie Hobson were amongst articles stolen the other day by thieves who broke into the High Wycombe home of Fred Daniels, chief of Denham and Pinewood studios "stills" department.

Equipment Alterations

Adjustments and alterations are to be made to the sound equipment and ventilating system at the Kinema Grand, Clacton. The theatre is to be closed for a few weeks.

Burglars who broke into the Picture House, Grantham, on Saturday found little money about, so they went to the cinema café and helped themselves to a good meal!

Faversham kinemas opened on Sundays for the first time on March 5.

Joseph Powell, J.P., of Heathcote, Gt. Bridge, Tipton, Staffs, owner of the Wednesday Hippodrome and other properties, who left £35,834 (net personalty £18,143), bequeathed the whole of his estate to his wife.

Isle of Wight C.C. Licensing Committee reports that alterations required by the committee to the Theatre Royal, Ryde, and the Scala, Ryde, have been completed to its satisfaction, and licences have been granted for the year.

The kinematograph licence of the Regent, Warrington, has been transferred from W. L. Stockley to K. E. Tomkinson.

3,000 AT BRIGHTON BALL

Three thousand people attended the Brighton and Hove Entertainments' Association ball at the Dome and Corn Exchange, and not only was it a financial success, but it proved the biggest and most important social event of the Brighton season.

A. J. Sadler (Astoria, Brighton), chairman of the ball, and Harry Jacobs (Curzon, Brighton), hon. secretary, received numerous congratulations upon the success of this effort on behalf of the benevolent fund of the association, and sharing with them in the well-deserved honours were Dan Benjamin (Princes), P. G. Lundy (Savoy), R. H. Ainsworth (Regent), and Charles Henry (Hippodrome), the other members of the organising committee.

Max Miller, Brighton's own "Cheekie Chappie," compered the spectacular floor show—"Dancing through the ages"—presented under the direction of Charles Henry.

Max Miller came straight from George Black's new show at the Adelphi. A dash to Brighton from the West End was also made by the two "high spots" in the cabaret—the famous Spallers adagio dancers from the Windmill Theatre, and "That Certain Trio" from the Piccadilly Hotel. Music was provided by Lew Stone's and Jan Ralston's dance bands, in addition to the local bands of Les Appleton and Nat Gilder.

The Mayor of Brighton (Councillor J. Talbot Manson) and the civic heads of Brighton and Hove were among the company.



This happy company attended the dance at the Town Hall, Kidderminster, arranged in connection with the showing of ST. MARTIN'S LANE (A.B.P.C.) at the Central, Kidderminster. Included in the group are Tommy Trinder, Mr. Fletcher, manager of the Central, and Claude Solomon, A.B.P.C. Birmingham branch manager

ON THE SOCIAL SIDE

560 MIDLAND DANCERS HELP BENEVOLENT FUND

Paramount Swimmers Plan St. Patrick's Night Celebration

THE officials of the Birmingham and Midland Trade Benevolent Fund are well satisfied with the result of this year's annual kinema staff dance which was held at the West End Dance Hall, Birmingham, on Tuesday of last week. A profit of £45 is anticipated. Among the 560 revellers were many leading exhibitors and managers of local renting firms, while the managers and staffs of the kinemas at Smethwick, West Bromwich, Bromsgrove, etc., joined their Birmingham colleagues.

Among those present were H. Ferrier Cornforth (chairman, local C.E.A.), Bernard Cresswell (chairman) and W. L. Grice (hon. treasurer) of the Benevolent Fund. The principals from the Birmingham pantomimes who accepted invitations included Tommy Trinder, who presented the prizes.

Paramount Dance

Paramount's Amateur Swimming Club are having a big send-off for the opening of the new season at a St. Patrick's Night dance to be held at the Coventry Street Corner House on March 17.

All members of the Trade are invited to the function, which, it is anticipated, will be one of the biggest Trade gatherings of the New Year. David Rose, managing director of Paramount and president of the club, will be present, and Adolph Zukor, it is expected, will also be there.

Tickets are 2s. 6d. and may be obtained from the secretary, K. Matthews, at 170, War-dour Street.

Derby Staff Function

Organised by manager T. Sylvester Heys, the first staff dance of the Gloria, Chaddesden, Derby, held at the Park Hotel, Chaddesden, Derby, proved to be a very enjoyable affair, attracting some 125 people. Among prominent visitors were Harry Roy and his band and artists from the Grand Theatre, Derby.

Since the comparatively recent opening of the Gloria Mr. Heys has devoted himself to the child patron angle with such zeal that he now has a club with a membership of 1,163 children, a dance class for girls and road wardens, an idea which has the blessing of the education authorities.

Leicester A.B.C. Festivities

About 120 members and friends of the staffs of the A.B.C. Leicester kinemas held a dance at the Trocadero, Humberstone, Leicester, last week, which began at 11 and continued with a swing until 4 a.m.

The principal guests of the evening were C. Wheatman (Midland area supervisor) and Mrs. Wheatman, Mr. Rainero (area

engineer) and Mrs. Rainero, C. Aplin (manager of the Savoy) and Mrs. Aplin, W. Thompson (manager of the Trocadero).

During the interval Mr. Wheatman said that he hoped the dance would become an annual affair and also mentioned a sports and social club was being formed in connection with their theatres, and they would be meeting together more often. He thanked Mr. Thompson and Mr. Robinson, who had organised the dance and the catering.

Hartlepool Managers' Ball

The Managers' Cinema Association of the Hartlepoons have received many congratulations on the success of their first ball, and have been asked to stage another at an early date.

At a meeting of the association on Saturday it was reported that as a result of the effort £27 would be given to charities, of which the C.T.B.F. will receive £9, and the balance of £18 or more be set aside to enable all the kinema staffs in the Hartlepoons to have a social reunion about Easter week.

Mr. Last (chairman manager, Regal, West Hartlepool) and Harry Pease (secretary and treasurer manager, Majestic, West Hartlepool) were thanked for their services.

New Cinema Club

PROFESSOR LOW, PRESIDENT

NEARLY two hundred persons, most of them well known in literary and kinema circles, attended a meeting on Thursday to assist in the institution of the Classic Cinema Club organised by S. Seeman in connection with his circuit of specialised kinemas.

The aim of the club is to afford the serious kinemagoer an opportunity of establishing direct contact with those who produce, distribute and select film entertainment. It is also hoped to perfect arrangements whereby members of the club will be enabled themselves to select films for which they have a particular preference.

As Mr. Seeman informed the KINE, in this way it is anticipated that films which on the face of it possess an appeal only to the minority will find a much wider circle of appreciation.

The club was opened on Saturday in 15 different centres, and Mr. Seeman is optimistic that within a short while the membership of the organisation will have reached the half-million. The various kinemas in Mr. Seeman's circuit will act as provincial centres of the club with headquarters at the Edgware Road Classic.

The movement has the benediction of many well-known names, and the president of the General Council is Professor A. M. Low, M.I.A.E., famous scientific writer, with Charles Laughton and J. B. Priestley as vice-presidents. Members of the Executive Committee include Claud R. Levy, Mr. Seeman (chairman of the committee), Joseph J. Cleaver, John H. Benyon, B.A., and Gaston E. R. Rony.

Although Thursday's proceedings were quite informal, Professor Low, in a brief address, alluded to the objects of the club and said that if it were found that a sufficient number could provide the demand, he was convinced that the Industry would respond with the supply of the type of films wanted.

First National's Big Reissues

Two of the most popular thrillers offered during the past few years, "The Walking Dead" and "Return of the Terror," are to be reissued by First National on April 17.

Boris Karloff is the star of "The Walking Dead," and takes the rôle of the man who is restored to life after death in the electric chair. Edmund Gwenn, Ricardo Cortez, Marguerite Churchill and Barton MacLane are featured, and Michael Curtis directed.

"Return of the Terror" is based on the famous Edgar Wallace thriller "The Terror," and is a drama dealing with the mystery that surrounds the death of several persons by poison. In typical Wallace style, the identity of the sinister person known as "The Terror" is not disclosed until the final dramatic fade out. The cast features Mary Astor, John Halliday, Lyle Talbot, Frank McHugh, Irving Pichel, J. Carroll Nash, Robert Barrat and George E. Stone. Howard Bretherton directed.

Showing Next Week in London

Astoria—"Valley of the Giants" (Warner) and "Vacation from Love" (M-G-M).
Carlton—"Stolen Life" (Paramount).
Curzon—"Trois Valises" (United Curz. Corp.).
Davis, Croydon—"Suez" and "Angels Holiday" (20th-Fox).
Dominion—"Angels With Dirty Faces" (Warner) and "Just Around the Corner" (20th-Fox).
Empire—"Stand Up and Fight" (M-G-M).
Gaumont—"Gunga Din" (RKO-Radio).
Leicester Square—"Son of Frankenstein" (G.F.D.).
London Pavilion—"King of the Turf" (U.A.).
Marble Arch Pavilion—"I Met a Murderer" and "Titans of the Deep" (Grand National).
Metropole—"Valley of the Giants"

(Warner) and "The Ware Case" (A.B.F.D.).
New Gallery—"So This is London" and "Hold That Girl" (20th-Fox).
New Victoria—"Angels With Dirty Faces" (Warner) and "The Gladiator" (Columbia).
Odeon—"Little Tough Guys in Society" and "The Storm" (G.F.D.).
Paramount—"The Ware Case" (A.B.F.D.) and "Boy Trouble" (Paramount).
Plaza—"Café Society" (Paramount).
Regal—"Charlie Chan in Honolulu" and "Always in Trouble" (20th-Fox).
Ritz—"The Citadel" (M-G-M).
Stoll—"You Can't Take It With You" (Columbia) and "Men With Wings" (Paramount).
Tivoli—"Four Daughters" (Warner) and "Old Bones of the River" (G.F.D.).
Warner—"The Dawn Patrol" (Warner).



A group of happy prize-winners photographed with Mr. Morgan, manager of Studio One (standing second from left), at the fifth annual dance, organised by him and held at the Portman Rooms, Baker Street, by Studio One and Studio Two and their circuit



Donald Gray in the foyer of the Odeon, Yeovil, after he had made a personal appearance on the stage prior to attending the local Press Ball. Also in the group on the left are W. F. Smith, area administrator, and on the right, J. F. Browne, manager of the kinema

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THIS FILM MAKES NEWS



STANLEY HAYNES

NEW PARAMOUNT PRODUCTION APPOINTMENT

HAYNES AS ASSOCIATE PRODUCER

Stanley Haynes has been appointed an associate producer for Paramount, in which capacity he will be attached to the permanent staff of David Rose's new British production organisation.

Mr. Haynes, who has had a very wide and varied experience of practically every phase of the film industry, is a young and vigorous personality, full of enthusiasm for and with a great faith in the future of production in this country.

"Under Mr. Rose's direction I am all out for encouraging British talent," said Mr. Haynes, who added that he felt it was only the lack of suitable breaks that had prevented more of those on the technical side from climbing to the top.

After two years in the theatre Mr. Haynes' interests were then diverted into pictures. Those early years were spent between the old Teddington studios, before Warner Brothers came over, and the B.I.P. studio at Elstree. From there Haynes moved to Gaumont-British, continuing as an assistant director, first with Walter Forde, and later with Victor Saville, as assistant and production manager, and later, when Michael Balcon began the associate producer system, he became an assistant producer.

On leaving Gaumont-British, Haynes joined Victor Saville in his own company. Finally, he followed Victor Saville to M.G.M. with whom he has worked as an associate producer for the past year. He was closely associated with Saville in both "The Citadel" and "Goodbye, Mr. Chips."

LECTURES FOR TECHNICIANS

POLYTECHNIC COURSES AND A.C.T. TALK

A series of six lectures on Studio Lighting and Camera Work opens on Friday, March 17, at the School of Cinematography, Regent Street Polytechnic, W.1. The provisional syllabus is as follows: March 17, The Cameraman and the Laboratory, by Malcolm Hoare (Technicolor); March 24, Modern Lighting Units, by J. New (Dufaycolor, late of Mole-Richardson); March 31, Practical Aspects of Camera Work, by R. Neame (A.B.P.C.); April 14, Pictorial Lighting, by B. Langley (A.B.P.C.); April 21, Lighting for Black and White and Colour, by C. Friese-Greene (A.B.P.C.); April 28, Process and Optical Effects Work, by T. Howard (London Film Productions).

Fee for the course of six lectures £1 1s. All applications for enrolment should be sent to the organising secretary, British Kinematograph Society.

A.C.T. Talk and Film

To-night, March 9, at the Crown Theatre, 86, Wardour Street, W.1, commencing at 9 p.m., arranged by the Association of Cine-Technicians, a talk on "Film Production for Trade Union Propaganda" will be given by Joseph Reeves, secretary-manager of the Workers' Film Association.

In addition to his lecture, Mr. Reeves will show the following films: "Millions of Us," a film made voluntarily by a group of Hollywood technicians for trade union recruitment, and "Advance Democracy," a film made for the Co-operative movement by Ralph Bond.

Members of the Screenwriters' Association are cordially invited to attend.

His First Production

In very prompt time Pen Tennyson has completed his first directorial job, "There Ain't No Justice," at the Ealing studios. Jimmy Hanley, Phyllis Stanley, Jill Furse and Nan Hopkins are principals in this story of tough modern youth.

Anthony Kimmins, who writes and directs the Foramy comedies, is now preparing George's next—a comedy with a racing background in which the two leading characters besides George will be an eight-year-old boy and a horse. It will go into production at the Ealing Studios in May.

Fleet Street Men as Extras

MACDONALD STARTS AT DENHAM

Authentic atmosphere for the Pinebrook-Paramount production, "This Man in Paris," the sequel to "This Man is News," was captured at Denham last week when for the first day's shooting a contingent of Fleet Street journalists took the part of extras. Armed with call sheets they invaded the set where there was an exact replica of that popular Fleet Street tavern, the Falstaff. Here, with refreshments from the bar, they formed the crowd while David Macdonald directed a scene with Barry K. Barnes.

But before filming the journalists, the same scene was shot with paid "extras" so that genuine crowd-workers would not be forced out of a job.

Commenting on the result, Macdonald says: "Curiously enough, shots played by the genuine actors look far more realistic on the screen!! I am afraid there is a slight air of 'self-consciousness' about those in which the journalists appear!"

The New Team

With work over, the Press adjourned for luncheon, which was presided over by David Rose, accompanied at the top table by Havelock-Allan, the producer, David Macdonald, Alistair Sim, and Barry Barnes.

Questioned on Barnes and Valerie Hobson setting up a combination on line with the Powell-Loy team in "The Thin Man" series, David Macdonald replied: "If this sequel is successful we hope to make a series with these stars carrying on the partnership they have begun so brilliantly."

Alistair Sim again appears as the news editor, Barry Barnes, reporter, Valerie Hobson his wife, while the story is by Roger MacDougall and Allan MacKinnon, the same authors of "This Man is News."

The unit list also includes E. J. Holding, production manager; Harcourt Templeman, unit manager; Ralph Brinton, art director; R. E. Beck, editor; E. Best, film cutter; John Harlow, first assistant; George Pollock, second assistant; Leslie Carlew, publicity; Thelma Dunnaway, continuity; Fred Daniels, stills; Henry Harris, camera; D. G. Hatchard, camera operator; Tony Forcini, make-up; Vivien Griffiths, hairdressing; Kay Mander, script secretary.

Up to Schedule

Reports from Denham this week indicate that Macdonald is living up to his reputation as the "Flying Scot," being dead on schedule to date.

Following the discovery of a murdered colleague, Barry K. Barnes, as Simon Drake, the star reporter on the "Daily Gazette," has had an exciting time, aided and abetted by Valerie Hobson as Mrs. Drake.

In their attempts to unearth a good story for news editor MacGregor, in the person of Alistair Sim, they are not only suspected by the police, but get into the bad books of the gang.

"THIS MAN'S" CAMERAMAN

Henry Harris, cameraman on "This Man is News," the Pinebrook picture directed by David Macdonald and featuring Barry Barnes and Valerie Hobson, is again cameraman on the sequel, "This Man in Paris," now on the floor at Denham.

Henry Harris was the lighting expert on two of the Jack Buchanan productions of 1937 ("Smash and Grab" and "The Sky's the Limit"), and among others of his pictures have been "Limelight," "The Street Singer," "Badger's Green" and several Herbert Wilcox productions.



At the THIS MAN IN PARIS lunch at Denham. Left to right: Anthony Havelock-Allan (producer), D. E. Rose (managing director of Paramount), David Macdonald (director), and Alistair Sim

Hitchcock's Hustle to New York

FRENCH LOCATION FOR A.B.P.C. UNIT

"AT THE VILLA ROSE"

Interior shooting is nearing completion on "At the Villa Rose," the Associated British screen version of the exciting A. E. W. Mason novel.

In about a week's time the principals of the film, Kenneth Kent, Judy Kelly and Peter Murray-Hill, are to travel to Aix, in France, to shoot various exteriors for this murder mystery, which is set in a French Casino town.

This week shooting has centred on the cellar scenes, where Celia (Judy Kelly) is held captive by the crooks, who have murdered the rich widow with whom she lived as a companion.

Two of the crooks, played by Antoinette Cellier and Clifford Evans, tie the girl in a sack and plan to drop the body in the river, but they are foiled by the ubiquitous Inspector Hanaud (Kenneth Kent), who arrives just in time to save her.

Hanaud takes Celia back to the Villa Rose and reconstructs the crime, and the real murderer is discovered.

Marita Hunt, Ronald Adam, Ruth Maitland, Walter Rilla and Joss Ambler are other members of the cast of this film, which is being directed by Walter Summers with Claud Friese-Greene at the camera.

IRVING ASHER

To Form Own Company

Irving Asher, who has achieved such outstanding success with "Q Planes" and "Spy in Black," is to form his own production company, which will, however, continue to function at Denham.

On his return from U.S. earlier in the year Asher informed KINE that due to many offers received from American companies he was considering the formation of his own unit.

This idea has now materialised, and the formation of his company is now well in hand. This will enable Asher to increase the amount of production while effecting material economies.

Spectacular Fire Thrill

WILL HAY COMEDY AT SHEPPERTON

WILL HAY, with his "stooges," Moore Marriott and Graham Moffatt, and director Marcel Varnel and a large production crew, has been spending his nights of late at Sound City fighting enormous fires which seem to have been specially started for poor Will's benefit.

Take, for instance, the petrol station blaze—a beauty if there ever was one—which the bespectacled comedian spent last Thursday night trying to put out by the simple expedient of attacking the blaze with a hose that inadvertently had been attached to a petrol pump!

The set, representing an arterial road garage, was erected in the grounds of rural Sound City. Several scenes which are preliminary to the burning down of the set were played outside the petrol station with the three leading artists and actor George Carney. Then, without further ado, a small army of property boys got busy and freely distributed petrol-soaked straw and egg crates inside the building. This was set alight while cameras recorded one of the

greatest flare-ups in the history of British films. Crimson flames leapt skywards and were accentuated by a strong east wind. The night was suddenly filled with ear-splitting crashing of glass as huge sections of the set fell smouldering to the ground.

The necessary scenes "in the can," the signal was given to quell the blaze. The Walton-on-Thames Salvage Corps, which had been standing by for six hours, dashed on to the scene with hoses and escapes, assisted very ably, it might be noted, by a contingent of local A.R.P. workers.

Credit for the success of the fire-fighting scenes goes to George King, member of Twentieth Century property department at Islington who invented his own type of "hose flame purveyor" which enabled Will Hay to employ a hose from which emanated streaks of flame. The task was overcome when, with a special powder formula and compressed air, King controlled the action of his invention with the result that Will Hay held a hose which sent forth a consistent 40-ft. flame!

"Jamaica Inn" Ends

Last Friday at 6 p.m., Alfred Hitchcock was still directing "Jamaica Inn" at Elstree. The last shot, with Charles Laughton, was on a ship scene. At 8.10 "Hitch" caught the Waterloo boat-train for Hollywood, having managed to squeeze in a lightning farewell cocktail party at the Savoy.

For ten days and two nights on end "Hitch" had been almost unceasingly at work on the Mayflower unit, and it is estimated that he lost a stone in weight during the final intensive hustle.

When the popular ace director will return to this country is problematical. For David Selznick he is down to direct his first three pictures in Hollywood—"Rebecca," "Titanic," and probably "Intermezzo." At such a time he can ill be spared from British studios.

Mrs. Hitchcock (Alma Reville) and his daughter Patricia have gone with him.

A Full Day for "William"

TRIALS OF YOUTHFUL FILM STAR

Even the most experienced actors find it difficult to eat a meal naturally in front of the camera, so it is not surprising that ten-year-old Dick Lupino felt rather awkward when he had to play a breakfast scene in "Just William," the Associated British screen version of Richmal Crompton's famous "William" stories, which is now on the floor at Welwyn Studios.

When he first started rehearsing the scene, which meant talking with his mouth full, he was very thrilled to find that he had real food to eat, but after a few rehearsals, during which he had eaten three fried eggs and four slices of toast, his appetite got a little jaded.

And the first actual "take" of the scene showed a rather disgruntled little boy chewing manfully away at something he obviously didn't want.

Then his mother leant over and whispered something to director Graham Cutts, which resulted in a prop-man being dispatched for some jam to spread over the toast. It appears that Dick's great weakness is for apricot jam, and he can never have too much of it.

The scene was taken again, and this time Dick hungrily gulped down his breakfast in true "William" fashion.

"TRAITOR SPY"

Anglo-American Production

With the completion of the Charter Films picture "Trunk Crime" at the M.P. Studios at Elstree, Anglo-American Film Corporation announce that production will start on "Traitor Spy" on March 20. John Baxter will direct.

Michael Hogan, one of England's foremost screenwriters, has been engaged for the film script and an important cast is being assembled.

Michael Hogan, it will be recalled, was responsible for the scenario of a number of big film successes, such as "Yank at Oxford," "Owd Bob," and many others.

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COLUMBIA'S NINE SCREENINGS IN ONE WEEK

Second British Super Highlights

A HECTIC week of Trade shows, with nine subjects for screening, is announced by Columbia, the highlight of which is their second Denham super, "The Spy in Black," which is claimed to be as big a winner as the highly praised "Q Planes." The full programme reads:—

March 8, "What a Woman!" Phoenix Theatre, 8.30 p.m.
March 9, "Rio Grande" and "Frontiers of '49," Own Theatre, 10.30 a.m.
March 10, "Colorado Trail" and "California Frontier," Own Theatre, 10.30 a.m.
March 11, "Crime Takes a Holiday," Cambridge Theatre, 3 p.m.
March 12, "The Thundering West" and "The Overland Express," Own Theatre, 10.30 a.m.
March 13, "The Spy in Black," Phoenix Theatre, 8.30 p.m.

"The Spy in Black," based on the famous novel by Storer Clouston, was directed by Michael Powell, whose "Edge of the World" was universally praised, the plot of which is laid in a village in the Orkneys. To obtain absolute authenticity, Mr. Powell spent a long period at Scapa Flow and the Denham sets for the film are made from photographs taken by him there.

Conrad Veidt, in the title-role, is an enemy submarine commander, who is instructed to contact a foreign agent in a lonely island in the Orkneys. Arriving at this venue he is met by Valerie Hobson, a young schoolmistress, who introduces him later to a British naval officer, from whom he receives instructions and particulars as to the subsequent movements of the British Fleet. Veidt is infatuated with the schoolmistress, as also is the British officer. How the spy is eventually duped and the enemy craft routed in a terrific combat with British warships, climaxes a story packed with thrilling sequences.

Veidt's role is a dynamic one. Valerie Hobson forms with Sebastian Shaw a British romantic team of exceptional promise. An outstanding cast supports the principals with prominent roles filled by Marius Goring, June Duprez, Athole Stewart, Hay Petrie, Mary Morris and Kenneth Warrington.

Novel Comedy Drama

"What a Woman!" which was shown on Wednesday, co-stars Melvyn Douglas with Virginia Bruce. It is a comedy-drama with a novel twist.

Musical Western

"Rio Grande," a musical Western starring Charles Starrett with lovely Ann Doran, the Sons of the Pioneers, Hank Bell and Dick Curtis, is a tale of range adventure, made more appealing by tender romance, flashes of brilliant comedy and three of the most tuneful songs yet to be heard in a Western vehicle. "Rio Grande" is thus unusually plotted and widely different from the so-called conventional Western in its suspense.

Wild Bill Elliott, Columbia's fast-rising young Western star, blazes into action in "Frontiers of '49," which delves into story material previously untouched by the screen. Dealing with California's change from Mexican to American rule, the new film is concerned with that critical period in history when authority in Southern California was vested in a greedy, tyrannous land company.

Departing from the usual Western action formula, "The Colorado Trail" offers an excitingly "different" type of story, plenty of red-blooded action, excellent comedy, romance and several splendid new range rhythms. Charles Starrett is starred in the new outdoor action drama, with Iris Meredith again appearing as his leading lady and the Sons of the Pioneers lending noble support.

A thrill-a-minute story set in California's gold fields and embodying all the elements of excellent outdoor entertainment brings Buck Jones back to the screen in Columbia's "California Frontier." Colourful and authentic settings background this tale of a riotous era, and a splendidly presented romance adds to the new film's quality. Carmen Bailey is the star's leading lady.

New Jack Holt Drama

An ingenious new twist supplies the final piece of thrilling action in "Crime Takes a Holiday," starring Jack Holt in a tale of a gangster-ridden city.



Valerie Hobson and John Loder photographed between scenes in the Pinebrook-Paramount picture *THE SILENT BATTLE* set at Denham. Herbert Mason is directing, while Anthony Havelock-Allan is the producer

As a fearless district attorney, Jack Holt has the opportunity not only for the two-fisted action which has made him one of the most popular performers on the screen, but also for a display of histrionic ability hitherto only hinted at in his previous efforts.

Douglas Dumbrille heads the racket gang, although he has so cleverly masked his real activity that the district attorney and other law-enforcing officers believe Grant to be a righteous member of the indignant Citizens' Committee. As District Attorney Forbes, Holt executes a daring coup in order to hoodwink the gangsters and make them betray the identity of their leader. Marcia Ralston supplies the romance.

"The Thundering West" stars Charles Starrett, with Iris Meredith as his leading lady again. This exciting thriller includes several novel Western songs which provide the tuneful background for the story. These songs, written by Bob Nolan and played and sung by the Sons of the Pioneers, add much to the current attraction.

Buck Jones appears in "The Overland Express" as a dare-devil chap of 1860, who dreams of swifter transportation. Supporting him in this thrill-laden film are Marjorie Reynolds and Carlyle Moore.

"MARCH OF THE MOVIES"

West End Showing for Film History

The British Film Institute has requested a print of the Argyle British production "March of the Movies" for inclusion in the National Film Library. Obviously, the documentary value of this film, which passes in review the motion picture from its early days to its present high stage of development, would be an interesting addition to the growing national record of the cinematograph film.

"March of the Movies" is to begin a West End run at the Plaza, W.I. on Friday, March 10.

"You Can't Get Away With Murder"

HUMPHREY BOGART'S NEW FIRST NATIONAL OFFERING

HARD on the Trade show arrangements for "The Adventures of Jane Arden" and "Off the Record" First National has set yet another Burbank production for screening.

This third production is to be delivered by First National within the next two weeks is "You Can't Get Away With Murder," a thrilling prison drama, which is based on a play by Lewis E. Lawes and Jonathan Finn. Warden Lewis E. Lawes will be remembered as the author of the immensely successful "Twenty Thousand Years in Sing Sing,"

which is considered as one of the finest prison dramas ever made. As a former warden of Sing Sing there can be no doubt that Lewis E. Lawes is one of the best-qualified men to write a prison drama.

The story tells of a young fellow who gets mixed up with a small-time crook and accompanies him on many of his petty robberies, notwithstanding the opposition of his sister and her fiancé—a policeman. At one pawnshop robbery he takes with him the service revolver belonging to his sister's fiancé, with which the pawnbroker is found killed.

Stephans, the policeman, is charged with the murder, whilst Johnnie and Wilson the crook are sent to prison on minor charges. Fearing that Johnnie will tell the truth Wilson plans to take him on a prison "break" with two gunmen—and to kill him during the get-away.

During the break the two gunmen are killed and Wilson shoots down Johnnie before stepping out to surrender and tell the warden that Johnnie was shot down by the guards. Johnnie, however, before he dies, tells the truth of the murder and gives the warden a written confession he had prepared in his cell, before closing his eyes—happy to have saved his sister's happiness.

The leading rôle in this production is played by Humphrey Bogart, while the rôle of Johnnie is portrayed by Billy Halop, once a member of the "Dead End" gang, who is said to make an individual triumph in this production. Among others the cast includes Gale Page, as the young boy's sister, Harold Huber and Joseph Sawyer as the two gunmen, Fred Burke as the young policeman, and John Littel, Henry Travers, Joseph Sawyer, Joe Downing, George E. Stone, Joseph King, Joseph Crehan, John Ridgely and Herbert Rawlinson.

"You Can't Get Away With Murder," which was directed by Lewis Seiler, is scheduled for Trade presentation at the Phoenix Theatre on Thursday, March 23, at 8.30 p.m.

BRITISH STUDIO NEWS

Continued

TWO STUDIOS IN LABOUR DEAL

Artisan Grades Affected at Sound City and Walton

The first agreement ever negotiated by the Film Production Employers' Federation for skilled and general artisan labour of all grades was completed and signed this week between Nettlefold Film Studios, Sound City Film Studios and the N.A.T.K.E.

The grades affected are carpenters, electricians, power-house engineers, plasterers, painters, stage hands, props, mechanics, riggers, modellers. The agreement, which begins this week, raises their rates by 1d., 1½d. and 2d. per hour. Overtime rates at time and a half for first two hours and double time thereafter, and on Saturday afternoons and Sundays. A working week of 47 hours is established.

The agreement also provides for adequate meal breaks with pay; the employment of members of the union in all grades of work; and comprehensive conciliation and negotiation machinery.

"I KILLED THE COUNT" AT Highbury

Brilliant Array of Radio Stars

Producer I. Goldsmid reports good progress on Grafton Films production "I Killed the Count," which Fred Zelnick is directing at Highbury.

During the past week shooting has taken place at Oxley Court, a block of super service flats, and a composite set, representing the whole of the fourth floor, has been built on the largest Highbury sound stage.

Dramatic highlight of the week was the discovery of the murdered Count Matoni (Leslie Perrins) by Kathleen Harrison, in one of her typical Cockney servant characterisations.

The advent of Ben Lyon for this week's shooting makes the fourth big radio name in the picture to date. Syd Walker, Terence de Marney and Barbara Blair, popular young American actress-singer, are the other three.

Syd Walker, as Detective-Inspector Davidson, and Terence de Marney, as Detective-Sergeant Raines, have been busy sifting clues. Comedy is supplied by Kathleen Harrison, Barbara Blair as the glamorous actress, Rene La Lune, and David Burns as an American merchant, Samuel Diamond.

At the cameras is Brian Langley, with Erwin Hillier operating, Laurence Huntington is directing dialogue and Sam Simmons editing, while Norman Daines is handling the sound.

20th-FOX START NEW GRACIE FILM

"Sally of the Shipyards"

Work has started on the 20th Century-Fox Gracie Fields production, "Sally of the Shipyards," at Gainsborough. Although the film will not actively take the floor until March 20, work is steadily progressing on the Montague effects, which will in quick flashes build up the shipyard atmosphere. Difficulties are being experienced with this part due to the widely differing kinds of weather experienced by the newsmen, from whose shots the flashes are being chosen. As an example, the launching of the *Queen Mary* was photographed in a rainstorm, while the *Queen Elizabeth* launching had fine weather.

Monty Banks is not yet working actively upon this part as he and Phil Braidon, his assistant, are concentrating on the major production problem.

"MIDNIGHT MAIL" AT WEMBLEY ON MARCH 20

Victor Greene Picture

"Midnight Mail," a big-scale comedy drama, which is being produced by Victor M. Greene, managing director of Admiral Films, will be taking the floor at the Wembley studios on March 20.

The cast includes Derrick de Marney, Cecil Parker, Frank Cellier, Jean Gillie and Edward Lexy.

"Midnight Mail," which is being directed by Maurice Elvey and distributed by General Film Distributors, has been freely adapted for the screen from an original story by Henry Holt, by Mr. Greene and Kenneth Horne, well-known playwright.

The technical staff will include "Billy" Phelps, production manager; Ernest Palmer, chief cameraman; and John Bryan, art director.

Odeon Children's Cot for Hospital

The £500 fund for the endowment of an Odeon "Children's Cot" at the Colwyn Bay and West Denbighshire Hospital received a good send-off at the "Pygmalion" film ball promoted by the Odeon; Colwyn Bay, and held at the Pier Pavilion, Colwyn Bay, in conjunction with the showing of "Pygmalion."

As a result of the ball, which was organised by Stanley Menin, manager of the Colwyn Bay Odeon Theatre, a sum of £37 has been handed over to the fund.



Edward Everett Horton and Jack Buchanan in *THE GANG'S ALL HERE*, the Associated British picture which is reviewed in this issue



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U.S. PROJECTIONIST MORTALITY

A Portable Sound Projector

A PROCESS developed in the American G.E.C. laboratories, and reported in the *International Projectionist*, may have important effects in improving the efficiency of optical apparatus. Briefly, the system consists in eliminating the reflection of light waves from a glass surface, by causing the direct and reflected light to cancel out.

IT consists of attaching to the glass a very thin transparent film of about four-millionths of an inch, or exactly one quarter-wave-length of light, in thickness. As light falls upon the film, rays are reflected from both the upper and lower surfaces; with the film exactly one quarter wave-length in thickness, those rays coming from the outer or upper surface are equal in intensity and opposite in phase to those rays reflected from the lower surface, and thus counteract one another, and no light is reflected.

THERE is a loss normally of 4 per cent to 5 per cent. of each glass surface of a lens, due to reflection, and the total loss of light in a lens due to this cause may amount to 25 per cent. to 30 per cent. With the exception of the slight loss by absorption, the film-treated lenses would transmit 100 per cent. of the light. Actual tests have shown an increase of transmission from 92 per cent. to 99.2 per cent.

ANOTHER paragraph in the same publication states that during 1938, twelve projectionists were either burned to death or permanently disabled in American kinemas. The fact that the corresponding British figure for the same period is, as far as I am aware, zero,

speaks volumes for the efficiency of our projectionists and the efficacy of British regulations.

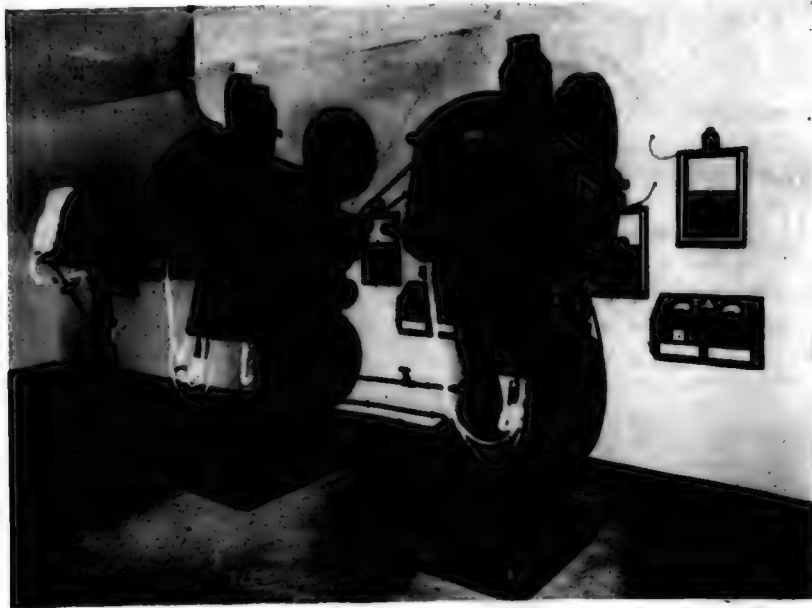
CONSTRUCTION of a lightweight compact portable sound film projector for playback purposes on location has been completed under the direction of Loren Ryder, Paramount studio sound department head. The design of the machine occupied several months, and was worked out by Lorin Grignon, chief transmission engineer.

A BRITISH Patent Office abstract (No. 495,069, kinematograph apparatus, I. G. Farbenindustrie) is described as follows: "In apparatus wherein superposed films are wound from one spool on to another, one of the films is guided in the form of a loop having a length which varies in dependence on the length of film which has been wound. Two films pass for a supply spool in one compartment of a spool box, and are wound on to a spool in another compartment of the box. The film forms a loop over a roller carried by a pivoted arm and biased by a spring to keep the loop in tension."

P. A. CRANKSHAW, area technical administrator, western section, Odeon Theatres, gave an address to members of the Exeter G.P.O. telephone engineering staff on Sunday. Lecturing in the foyer of the Odeon in Sidwell Street, Mr. Crankshaw was introduced by the manager, H. Clare, and in the course of his talk traced in interesting fashion some of the major developments in the technical side of the kinema industry, and contrasted equipment and methods of 20 and 25 years ago with those of to-day.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



At the Allanpark, Stirling, Walsford Cinema Supply has carried out a complete installation which includes Ernemann VII B projection equipment (sound and picture) spot and slide lanterns, choke control rectifier and deaf aid apparatus

SHIP CARBONS

BRIGHTNESS AND COLOUR OF PROJECTED PICTURES

C. Heys-Hallett's Absorbing B.K.S. Paper

MEASURING LIGHT QUALITY

THE problems of accurately determining the brightness and colouration of the kinema picture were the subject of the B.K.S. paper, given by C. G. Heys-Hallett on Monday and Tuesday (an overflow meeting having been necessitated by heavy bookings). The meetings were, by courtesy of the directors of the Morgan Crucible Co., Ltd., held in the Morganite laboratories at Battersea. Mr. Heys-Hallett referred first to the paper which he had read to the Society last session (reported in the May, 1938, issue of the *Journal*), in which the Reflectometer was introduced, and its method of use briefly described. Modifications since made to it included the addition of a wheel carrying light filters, mounted in front of the photo-cell, and the provision of a slide for masks, enabling any part of the screen to be covered. The instrument may be used either in the operating-box or the auditorium, for studying the quantity and colour of light reflected either from the whole or part of the screen.

No Standards Available

Variations in brightness and colour of the screen illumination were, said Mr. Heys-Hallett, in some cases disastrous to the projection of both black-and-white and colour films. It is only necessary to see the same film projected in two or three West End kinemas to realise that standardisation is a crying necessity.

How are we to compare the quantity and quality of light in two kinemas? The basis of measurement chosen is most conveniently the average brightness, and the means for measuring this must be practical. The position of the instrument, of course, affects the readings obtained; service work is invariably carried out with the instrument mounted in the operating-box. Early attempts to provide correction, in order to make readings in different kinemas truly comparable, failed owing to lack of accurate data. It was found that the great majority of operators would, when asked, immediately state the throw and screen dimensions, but usually state them wrongly. Success has, however, been obtained by using one dimension which can readily be checked by the service engineer, that is, the focal length of the lenses. This method has enabled a considerable amount of data, obtained by the B.T.H. and Morganite service engineers, to be placed at the disposal of the B.S.I. Committee, which is considering the question of standardisation.

The Method Adopted

The method operates as follows: The readings taken in the box are called

"Reflectometer readings" and are corrected by the expression:—

$$\text{Reflectometer reading} \times 0.163 / f$$

= screen brightness.

where f is the focal length of the lenses, and the constant 0.163 contains the dimension of the gate.

The screen brightness so obtained is the reading which would be obtained if the Reflectometer had actually been mounted in the axis of the beam at a distance from the screen equal to three times its width. The screen brightness values for different kinemas are thus directly comparable. Attempts to calibrate the instrument in foot-lamberts led to confusion, and were abandoned; photometrical units are unfortunately very complicated, and their use led to endless explanations.

The primary function of these figures is to convey an impression as to the excellence or otherwise of the projection, and this can best be obtained in the following manner: A large number of readings obtained in kinemas were examined, and a weighted average worked out by eliminating all freaks and obsolete equipments; this average, corresponding to about 5 foot-lamberts, or a screen brightness of 60, was adopted as standard. The screen brightness is expressed as a function of this standard, and the result is termed the "specific brightness" of the kinema.

Thus, in the case of a kinema using 4½-in. lenses and giving a Reflectometer reading of 20 units, the screen brightness will be:—

$$\text{Screen brightness} = 20 \times 0.163 \times 20.25 = 66$$

$$\text{Specific brightness} = \frac{66}{60} = 1.1$$

This kinema is, therefore, 10 per cent. above standard. Each instrument is provided with a diagram from which the specific brightness may be read off against lens focus.

Screen Surfaces under Test

It is necessary to investigate the behaviour of the screen in all directions, and it was in connection with the preparation of polar curves for various typical screen surfaces that difficulties were encountered. Some points fluoresce to a measurable extent; the relative positions of light source, screen, and Reflectometer also affect the observed distribution.

Interesting curves of various screen surfaces tested under laboratory conditions showed in the case of new screens a reflectivity over all angles, varying generally from 60 per cent. to 90 per cent., but in the case of a beaded screen a narrower angle of

Continued on page 61

M-G-M's BRILLIANT TECHNICAL YEAR

Anti-Flutter Sound—Pastel Colours—New Toning Process—Silence Devices

FROM every standpoint 1938 may be hailed as one of the most brilliant years in the history of Metro-Goldwyn-Mayer. Gigantic strides forward are noted in every phase of production, and continued maintenance of the high standard which has been synonymous with the company is promised in the partial roster of films scheduled for release during 1939.

Not only is this prominence being obtained in the field of entertainment, but outstanding achievements are claimed on the technical side. Among them is the Douglas Shearer "anti-flutter" sound projection device, perfected and adopted as standard practice. By eliminating the "jerk" of sprockets and sprocket holes in films, projectors to-day are able to pass film sound track past the actuating light valve at a constant and regular speed, removing the last vestige of "flutter" from sound in theatres.

Development of large chambers for recording large orchestras obtained the "auditorium" effect in sound. First used in "The Great Waltz" for a 100-piece orchestra, separate sections recorded on nine different tracks were balanced together to obtain this new effect.

Colour Progress

In photography the studio developed colour harmony principles and adapted pastel shades (as used in cartoons) to real-life photography. This was first employed in "Sweethearts," and again in "Wizard of Oz," now in production.

Development of new silent arc lamps made possible interior photography in Technicolor

regardless of the nature of the set. First evidence of this will be seen in "Wizard of Oz."

A formula by which various tints can be used in the John Nickolaus "sepia platinum" toning process for release prints was developed.

New silent "wind machines" were invented, making possible wind effects on sound stage with dialogue recorded simultaneously, saving much time and involved manipulation.

In make-up, Jack Dawn is credited with a new principle by which a stout actor can be photographed to appear cadaverous, if necessary. This ability to alter the apparent structure of a face is considered the most important invention since make-up first was used on the screen. First example of this is with Reginald Owen as Scrooge in "A Christmas Carol."

Micrometer indicators on camera cranes were developed to permit minute exactness in a series of scenes filmed with this effect.

Studio Expansion

During the year M-G-M executed the greatest building programme of any studio. Result was a new administration building which now houses all executives, directors and writers in one structure; the completion of six of the largest and most modern sound stages in Hollywood; a new special effects building; a colour film laboratory; an additional dressing-room building; new and increased air-conditioning and generating structure; and new quarters for several other departments, including make-up, painters and cameramen.

Creating Atmosphere with Music

WE have ten films again on our release list and several are of more than usual interest from a musical point of view. "A Man to Remember" would seem to be a film to remember, for its theme is the "Dead March" from Saul, and its opening and final sequences are both funerals. To add to this happy list I suggest we cannot do better than present that jolly little incidental by Fredk. Rose, with a theme of the four letters D-E-A-D. At any rate, we should get the right atmosphere and it only lasts about three-quarters of a minute. "Hard to Get" has a theme song, "You Must Have Been a Beautiful Baby," which is already a popular dance hall favourite, so its use is essential and justifiable. In regard to the documentary film, "Sacred India," it is certainly well worth while to give it a musical introduction which will not only create the mystic atmosphere of the East, but have some direct bearing on the film's semi-religious atmosphere as well. Amy Woodforde Finden's fine "Indian Love Lyrics" suite is so well known that if "Temple Bells" and "Less Than the Dust" are featured with Peter Dawson as the vocalist and careful, accurate tonal synchronisation made with the excellent H.M.V. record, the result will fully justify the extra care and attention given to detail. "Kentucky," with its period prologue, conjures up memories of "Down South," and the old banjo songs, the latter so well recorded by Emile Grimsby's so well recorded by Emile Grimsby's banjo quartette and vocal refrains of the old favourites. After all, the old "Swanee River" melodies may be still able to entertain your patrons and will start them humming.

"KENTUCKY" (20th Century-Fox)
CERT. U. 8,654 ft. Reg. No. F.1354. Reviewed in KINE. February 9, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Loretta Young, Richard Greene, Walter Brennan, Douglas Dumbrille, Karen Morley.
ATMOSPHERE.—Romantic melodrama of life in Kentucky, headquarters of the horse-racing in America. There is a period prologue showing the natural beauty of the Kentucky background. A Technicolor film.
ORGAN.—"Down South," Myddleton (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy only.
NOV SYNC.—As organ, recorded by the Band of H.M.V. Goldstream Guards on H.M.V. B.294, or "Swanee Song," medley, by Emile Grimsby's Banjo Quartette, with vocal refrains on H.M.V. B.337.
LIGHTING EFFECTS.—Magenta for either recording.

"LETTER OF INTRODUCTION" (General F.D.)
CERT. A. 8,853 ft. Reg. No. F.1028. Reviewed in KINE. November 17, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Adolphe Menjou, Edgar Bergen and Charlie McCarthy.
ATMOSPHERE.—Theatrical drama, the main theme of which tells of conflict between parental love and professional vanity. The natural hazards of the profession being brought into bold relief.
ORGAN.—"Une Lettre du Manon," Gillet (Ricordi), presented as an introductory interlude, with adaptation from the piano-solo copy only.
NOV SYNC.—St. Agnes Eve, No. 1, Coleridge-Taylor (Hawkes), recorded on Boosey-Hawkes B.H.199 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Deep blue only.

"OUT WEST WITH THE HARDYS" (M-G-M)
CERT. U. 7,529 ft. Reg. No. F.1198. Reviewed in KINE. December 2, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Lewis Stone, Mickey Rooney.
ATMOSPHERE.—Western domestic comedy-drama with outdoor backgrounds depicting the further adventures of the very human Hardy family.
ORGAN.—"Rosamunde" Overture, Schubert (N.C.), using finale movement only as an introductory interlude, with adaptation from any piano-solo edition.
NOV SYNC.—As organ, recorded on H.M.V. C.1873-4 by Malcolm Sargent's Symphony Orchestra, using the finale movement only.
LIGHTING EFFECTS.—Deep orange only.

"A MAN TO REMEMBER" (RKO-Radio)
CERT. A. 7,105 ft. Reg. No. F.1023. Reviewed in KINE. November 24, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Anne Shirley, Edward Ellis, Lee Bowman.
ATMOSPHERE.—Small-town melodrama, a tribute to the quiet heroism and unselfishness of the typical country practitioner and an indictment of the grasping local tradesmen and civic bigwigs.
ORGAN.—"Variations on a Theme D.E.A.D.," F. Ross (Boosey), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NOV SYNC.—As organ, recorded on Boosey-Hawkes B.H.102 by the London Concert Orchestra.
LIGHTING EFFECTS.—Deep purple only.

"HARD TO GET" (Warner)
CERT. U. 7,095 ft. Reg. No. F.922. Reviewed in KINE. November 10, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Olivia de Havilland, Dick Powell.
ATMOSPHERE.—Light-hearted comedy in both romantic and domestic vein. The star sings a couple of songs of the crooning type.
ORGAN.—Principal theme song, "You Must Have

SUGGESTIONS FOR INTRODUCING APRIL 17 RELEASES WITH NON-SYNC. AND ORGAN MUSIC. COMPILED BY A. W. OWEN

Even a Beautiful Baby," with adaptation from the professional song copy and presented as an introductory interlude.
NOV SYNC.—As organ, with recordings by Bing Crosby with Bob Crosby and his Orchestra on Brunswick (1,294), Gus and her Boy Friends on Rex 986, or as a quick-step by Maxwell Stewart's Ballroom Melody Unit on Rex 9497.
LIGHTING EFFECTS.—Light blue, rose-pink and lilac in single sequence.

"THE GAUNT STRANGER" (A.B.F.D.)
CERT. A. 6,631 ft. Reg. No. Br.E.974. Reviewed in KINE. November 3, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Sonnie Hale, Wilfred Lawson, Louise Henry.
ATMOSPHERE.—Comedy crime drama adapted from Edgar Wallace's stage success, "The Binger."
ORGAN.—"Tribunal," Fredk. Curson (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NOV SYNC.—As organ, recorded by the Regent Concert Orchestra on Boosey-Hawkes B.H.191.
LIGHTING EFFECTS.—Deep green fading to deep crimson.

"PREMIERE" (A.B.F.C.)
CERT. A. 6,350 ft. Reg. No. F.1070. Reviewed in KINE. November 3, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—John Lodge, Judy Kelly, Hugh Williams.
ATMOSPHERE.—Murder mystery melodrama in French theatrical settings, the opening sequences dealing with the shooting of the show's financier during a spectacular chorus number in which pistols are used.
ORGAN.—"Otello," Suite, Coleridge Taylor, No. 1 only (Cramer), presented as an introductory interlude, with adaptation from the piano-solo copy only.
NOV SYNC.—As organ, recorded on H.M.V. B.4273 by Dr. Malcolm Sargent and the New Symphony Orchestra.
LIGHTING EFFECTS.—Deep purple fading to deep crimson only.

"MYSTERIOUS RIDER" (Paramount)
CERT. U. 6,324 ft. Reg. No. F.946. Reviewed in KINE. November 10, 1938.



Leslie Henson at the ingeniously designed Light Console after he had opened the Strand Electric Co's., new Demonstration Theatre. With him are (left to right) J. D. H. Sheridan, H. Cotterill, F. Bentham, inventor of the Light Console, and S. Earnshaw.

REG. DIXON AT THE GRANADA, HARROW

"HOT STUFF" TO THE AUDIENCE'S LIKING

There was no doubt who was the guest organist at the Granada, Harrow, when I called in there last Thursday, for the streamer which announced him as the "Ace organist of the North" was in letters uniform in size with the Granada sign and stretched right across the front of the theatre, which faces right up the High Street. It was evident that manager Hobart had done his work well, for the stage setting was excellent and lighting effects throughout Reginald Dixon's recital artistic and adequate.

Coming up on the lift, Reg. got an excellent reception and used the mike for his short announcement about his pot-pourri of popular tunes, which was followed by two other sections of old and new rhythmic dance songs of the day.

In his own style of entertainment, Reg. stands alone, for his orchestral dance band imitation is unrivalled. His virtuosity and technique are astonishing—in fact, his "hot" stuff at times seems to boil over in his exuberance. This breathless tempo, in fact, became, after a time, rather monotonous and one longed for a direct contrast both in tempo and registration, because the Wuritzer organ at this theatre is of powerful tonal quality when heavy ensemble is used persistently. The audience, after listening with interest and attention for a quarter of an hour, raised a storm of applause as Reg. disappeared playing his signature tune. He was reported as engaged before the recital, and I missed him afterwards when I wasted some time in searching for the stage door, which is, by the way, not indicated at this theatre.

PUBLICITY.—One 6-sheet.
ATMOSPHERE.—Documentary film based on a book by Father Lhonde showing the life and varied religious customs of India, with religious ceremonial illustrations.
ORGAN.—"Indian Love Lyrics" Suite, Amy Woodforde Finden, "Temple Bells" and "Less Than the Dust," presented as a separate interlude, synchronised with the non-sync. recording as detailed below.
NOV SYNC.—As organ, recorded by Peter Dawson on H.M.V. B.6319. If non-vocal recording is preferred for non-sync. only, use Marek Weber and his Orchestra on H.M.V. B.8205.
LIGHTING EFFECTS.—"Temple Bells," deep blue and magenta; "Less Than the Dust," deep violet and purple only.

Solo Organ Interlude (Series 2) No. XXVI

"MUSIC IN A GARDEN"

By George Gibson, B.Mus., at the Regal, Grimsby

ORGAN: COMPTON THREE-MANUAL

AT this time of the year all amateur gardeners' thought turn to their own little or big garden in which they will spend many arduous but happy hours during the spring and summer. This "Music in a Garden" should, therefore, be a useful help to organists. Of course, the idea is not a new one, but its method of presentation is entertaining and its slide matter concise; musical numbers are contrasting and useful. The supply is almost inexhaustible, for we think of such numbers as "It is Only a Tiny Garden" (Haydn Wood) and his "Garden of Happiness"; De Lara's "Garden of Sleep"; The Garden Scene, Act III, "Faust," one of the most melodious themes in Gounod's opera; "The

Garden of Love," from "Veronique," and even in modern fox-trot form, "The Garden of Weeds."
George Gibson has been nearly 15 months at the Regal, Grimsby, and has a management who have sufficient confidence in him to feature the organ interlude every week to feature the length of the programme, and there is no doubt that he has fully justified that confidence and has attained his present popularity by musicianship and a high standard of presentation. Next week we are designedly going "low-brow" with a humorous interlude, "The Game of Consequences," by V. Johnson Lewis, from the Astoria, Boscombe.

A. W. O.

- SLIDE MATTER.
1. "Music in a Garden"
 2. At this time of the year most people's thoughts turn to gardens, and composers are no exception. Here is a light number called "Country Gardens."
 3. A garden has always been a place for romance, as this young lady discovered.
 4. Words of Chorus.
 5. And while on the subject of romance—"Love's Garden of Roses"
 6. The East is represented again with an excerpt from "In a Persian Garden"
 7. And farther East still, "Chinese Temple Garden"
 8. "A Garden in Granada" seems to be a popular rendezvous at the moment or does it?
 9. A beautiful, but fanciful garden is the new number, "Garden of the Moon"
 10. Although much of a garden's beauty is made by man, the final result depends on nature, so we say "Thank God for a Garden."
 11. A number that is always popular is "In a Monastery Garden"
 12. We expect a garden to be not only a place of beauty, but also of rest and peace. This number suggests a quiet retreat, far from the everyday world.
 13. And here I must leave you in the quiet dignity of a Monastery Garden.

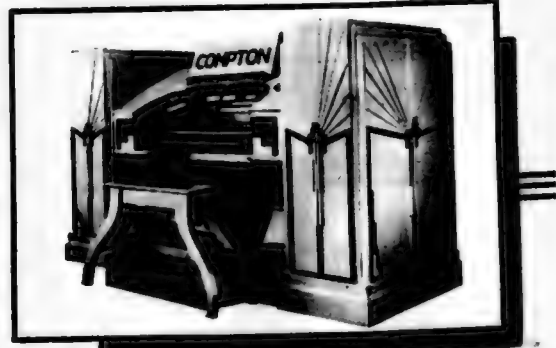
- Music, Composer, etc.
- "Country Gardens." Grainger.
Do.
"Come into the Garden, Maud." Valerie White. (Boosey.)
Do.
"Love's Garden of Roses." Haydn Wood. (Ascherberg.)
"In a Persian Garden." Lehmann. (Chappell.)
"Chinese Temple Garden." Kettelbey. (Boosey.)
"Garden in Granada." (Feldman.)
"Garden of the Moon." (Warren.)
"Thank God for a Garden." (Del Riego.)
"In a Monastery Garden." Kettelbey. (Boosey.)
Do.
Finale movement.

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ART STUDENTS CONSTRUCT FOYER SCENA

Students of the West Hartlepool School of Art came to the assistance of G. H. Barker during the presentation of *ST. MARTIN'S LANE* (A.B.P.C.), at the Forum, by building this elaborate set-piece—representing the facade of an old time London theatre—over the stalls entrance in the foyer. To the extreme right of the picture is part of a dummy bar, installed by Mr. Barker, illustrating one of the prominent scenes in the picture.

"FLASHBACKS" STAGED IN WARRINGTON

Mannequin Parade Produced in Ballroom

"FLASHBACKS" in radio receivers, gramophone records and dance tunes were staged by K. E. Tomkinson in connection with the screening of the Anglo-American film of that name at the Regent, Warrington.

By negotiating with a local gown shop, arrangements were made for mannequin parades—at which the latest in ladies' wear was demonstrated—to be held in the Casino Ballroom each evening during the dancing. Excellent publicity resulted from this stunt, especially as the modistes sent out special invitations to their own clients, and in this way practically doubled the number of regular ballroom patrons at their own expense.

In the window of a radio shop modern receivers were exhibited alongside the old-time cat's-whisker sets, with a notice reading "Flashbacks" into the old days and "Flashbacks" at the Regent." A similar linking phrase was used in a gramophone store, where old tube records were contrasted with the new discs.

On the Friday of the showing week a "Flashbacks" Ball was held at the ballroom and throughout the evening the oldest of dance tunes were played and the early dances were performed. Each night during the week revellers at the Casino were advised of the film by the release of thousands of balloons and microphone announcements.

EMPHASISING THE EERIE

"Dracula" in Swindon

The eerie atmosphere of "Dracula" and "Frankenstein" (G.F.D.) was conveyed to patrons of the Arcadia Palace, Swindon, by powerful display constructed by B. Middleton.

Cut-out skeletons, skulls, spiders' webs and spiders were arranged around a centre-piece of a model of a woman in a glass coffin. The weird atmosphere was increased by the skilful application of red and green lighting.

It is interesting to note that record business was witnessed with the programme.

"If I Were King" Displays in Rochdale

A number of colourful window displays formed the backbone of Reginald Jordan's exploitation for "If I Were King" (Paramount) at the Regal, Rochdale.

Good use was made of the renter's publicity material, and this was displayed in windows of beauty salons, general stores and a tailor against backgrounds formed by 3 ft. 6 in. coloured enlargements. At Cook's, travel agents, the linking phrase was "If I Were King, my choice of a holiday would rest with Cooks."



Talented assistant manager Tucker of the Regal, Torquay, was persuaded by H. B. Milliken to appear in the roles of street and pavement artist for the screening of *ST. MARTIN'S LANE* (A.B.P.C.). Above, some of his lightning sketches drawn in the streets, and below, a caricature study of Charles Laughton which won the admiration of all pedestrians.

DUNDEE DANCERS PORTRAY TRANSFORMATION THEME

Joint Effort Concludes with "Pygmalion" Carnival

CONSIDERABLE emphasis was given the "flowergirl to duchess" theme of "Pygmalion" in the joint publicity campaign launched by F. C. Linay and C. G. Caine for the General Film picture's screening at La Scala and Majestic kinemas, Dundee.

The highlights of the exploitation took place in the city's large Empress Ballroom, where Gwen Galloway, the professional dancer, portrayed the transformation during the dancing sessions all the week. This remunerative tie-up culminated on the Saturday prior to the play week with a "Pygmalion" ball, during which an interesting competition was held. A valuable evening gown was offered to the lady making the greatest change of dress and appearance in the shortest time to represent the flowergirl and duchess characters in the film.

90-ft. Banner Over Bridge at Newport

R. N. Farrington, of the Odeon, Newport, Mon., secured some extensive publicity for "Pygmalion" (G.F.D.) by arranging tie-ups with a large number of local tradespeople.

One setting in particular, that devised by the London House Drapery Store, attracted considerable interest. Spread over two windows, it conveyed the theme of the film by contrasting the clothes of a flower-seller with a model wearing a beautiful evening gown.

Mr. Farrington made sure that people in the busiest part of the district were advised of the film's screening by fixing a 90-ft. streamer to the railway bridge across the River Usk.

Wigan Essay Competition Scores

Excellent support was received for an essay competition carried out by the management of the Prince's, Wigan, in connection with "Pygmalion" (G.F.D.). Lady patrons were requested to answer the question: "If ever the opportunity of being a duchess for a night came your way, would the memory of that one glorious night compensate you for the disappointment of having to return to the 'daily round and common task' or would the experience make you forever discontented with your present lot?" They were asked to reply to the question in not more than 100 words, and prizes of a ladies' handbag, fitted compact and bottle of scent were offered.

Showman Turns Street and Pavement Artist

LAUGHTON SKETCHED AT TORQUAY KINEMA

TWENTY-ONE varied publicity angles were incorporated by H. B. Milliken in his ambitious campaign for "St. Martin's Lane" (A.B.P.C.) at the Regal, Torquay. Several points of the exploitation gathered extra effect as they were tested in the Devonshire resort for the first time.

Opening the campaign a week before playdate, Mr. Milliken enlisted the aid of assistant manager Tucker, who possesses considerable talent as a caricature artist. A large easel was set up on the canopy of the cinema, and on a quad-size board Mr. Tucker sketched a fine portrait of Charles Laughton—much to the delight of a large crowd which gathered around the frontage. Later on, Mr. Tucker gave a further demonstration of his skill by appearing in the Regal's foyer and painting in full colour the sketch he drew while on the canopy. The remarkable likeness of the portrait, which, incidentally, has been forwarded to Charles Laughton, won the admiration of patrons as they advanced to the pay-boxes.

Considerable comment was aroused in the town when Mr. Tucker adapted his capabilities to appear as a pavement artist. Character studies of the star, drawn with coloured chalks on white paving-stones, together with notices regarding the film, were the subject of keen interest from pedestrians, especially as Torquay does not possess any pavement artists.

Another role enacted by the versatile Mr. Tucker was that of a street artist, painting portraits of Charles Laughton on small cards and resting them against the wall with the usual cap and a notice reading, "The film that 'caps' them all."

On the Saturday prior to playdate a street scene was enacted with a theatre queue. A barrel organ supplied the music for a singing busker, while a sandwich-boardman carried notices regarding the film, and the cinema's doorman, dressed as Charles Laughton, collected pennies.

In the foyer of the Regal a contrast in clothing was staged with the assistance of a local tailor, while valuable publicity appeared in the windows of Hodges, tailors, Holmans, for electric razors, Rossners, music store, Mayfair Cleaners, the Gas Company, Timothy Whites, electric razors, Hepples, electric razors, and Smith's, the booksellers.

Extra long write-ups appeared in the local Press, the advertisements in which were greatly enlarged. In addition, all the usual poster and display publicity was carried out and in some cases increased.

Civic Preview in West Hartlepool

The presentation of *St. Martin's Lane* (A.B.P.C.) at the Forum, West Hartlepool, coincided with the second anniversary of the A.B.C. house, and to announce the double event, G. H. Barker constructed an exceptionally large scheme of exploitation.

Some time before the playdate he was fortunate in securing the backing of the West Hartlepool School of Art, students of which painted scenery resembling an exterior of an old London theatre for erection in front of the stalls entrance. In the foyer a bar similar to that shown in the film was set up, and this gave Realtons and the Devon Hotel a tie-up with the film.

As a prelude to the showing of the film, Harold Shaw, a former actor-manager, recited Kipling's "If." On the Monday night, a civic party, consisting of 65 guests, including the Mayor and Mayoress of West Hartlepool and nearly all the Town Council, viewed the film and sent congratulations to Charles Laughton on his excellent performance in "St. Martin's Lane."

After the show, Mr. and Mrs. G. H. Barker entertained the Forum Staff at a whist drive supper and dance, and a fitting climax to a memorable occasion came in the form of a telegram sent by Charles Laughton to the KINE representative. The famous star congratulated the Forum for having attracted one million paid patrons since it opened two years ago and wished

Mr. Barker continued success in his efforts and sent good wishes to the staff. This thoughtful gesture of Mr. Laughton was gratefully received and the general public were deeply interested when the telegram was shown on the screen.

Abingdon's Buskers Compete at the Regal

A busker talent competition and a play on the title, "St. Martin's Lane," with dummy road signs, were the highlights of the campaign built up by R. E. Marcos for the A.B.P.C. film's presentation at the Regal, Abingdon.

Three weeks in advance of the playdate teaser slides on the screen announced the film and competition, prizes for which, donated by 12 local traders, were placed on view in the vestibule.

Throughout the district blue R.A.C. direction notices worded "St. Martin's Lane" and pointing towards the cinema were placed at the junctions of main roads. During the week of screening the wording was changed, but the R.A.C. initials were prominently displayed. In front of the cinema a Bellona beacon and traffic lights, continuously showing green-go, were set up with a cross-road signpost, which carried names of the three different roads that meet outside the cinema, the fourth pointing inside with the title of the film.

Numerous "amateur buskers" competed for the prizes in the contest, and during the presentation of the awards a letter from Charles Laughton was read. Each screening of the film was preceded by a prologue, during which a harmonica player rendered the theme-song from the picture.

PUBLICITY OVER THE "MIKE" Effective "Pygmalion" Boost

Harry Sanders made use of his microphone equipment to inform his patrons of the screening of "Pygmalion" (G.F.D.) at the State, Grantham.

During the week prior to playdate he made a strong personal recommendation to audiences to see the film and assured them of its fine entertainment. His appeal was directed not so much to the regular kinema-goer, but to the patron who was not fully acquainted with the cast and story of "Pygmalion."

This simple but effective line of approach had fine results, and Mr. Sanders was informed of the film's popularity by asking audiences, during the week of screening, to register their approval by clapping at the end of the performances—which they did heartily.

Another recent economical campaign which Mr. Sanders operated with success was that for "Blockade" (U.A.). Small advertisements were taken in the stop-press column of the *Nottingham Evening News*, at the rate of 2s. 6d. per insertion, and, in return, the newspaper supplied a number of contents bills for placarding the vestibule. During the screening of the G.B. newsreel containing sequences of the war in Spain, a slide was flashed on the screen with the wording "See 'Blockade' here soon" at the bottom.

Nautical Atmosphere for "Boy from Barnado's"

C. Lester Giles attracted considerable interest with a costless display in the Princess, Peterborough, for "The Boy from Barnado's" (M.G.M.). A model of the Canadian Pacific liner *Empress of Britain*, set up over the pay-box, was flanked on each side by easels supporting colourful pictures of the two latest Cunard-White Star ships, *Mauretania* and *Queen Mary*.

Outside publicity was effected by the distribution of novel throwaways representing miniature lifebelts.



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Around London

with the

SHOWMAN

"IT'S IN THE AIR" BARRAGE FOLLOWED-UP WITH
MANY CAMPAIGNS: DANCING LESSONS AT LEYTON-
STONE: EDMONTON'S OBSTINATE POSTER ARTIST

THE G.B. tie-up with the military authorities in connection with the George Formby film "It's in the Air" (A.R.F.D.) must have ensured that almost everyone in London knew about the film, for the week of its run was marked by the raising of 12 barrage balloons over the area between Kilburn and Chadwell Heath and vast activity in vestibules and elsewhere. From a northern height on Monday evening I obtained fine views of two of the monster gas-bags, picked out by the rays of searchlights, carrying banners naming the picture.

Most of the halls concerned also had lobby displays, including in some instances Rolls-Royce aero engines of the "Kestrel" and "Mercury" types surrounded by recruiting posters, stills, and backed by R.A.F. ensigns. Airmen and recruiting sergeants were present to persuade intending recruits. At the Gaumont, North Finchley, H. A. Brades, who received assistance from the Barnet A.A. Searchlight Battalion and the Stanmore Balloon Squadron, besides having the band of the 7th Middlesex Regiment playing outside his hall, received a visit from the G.B. News cameramen, who filmed the crowds. R. C. Crooks, of the Finsbury Park Rink, added to the general campaign by liberating about 24 gross of small toy balloons overprinted with an appropriate message on the Saturday before screening the picture.

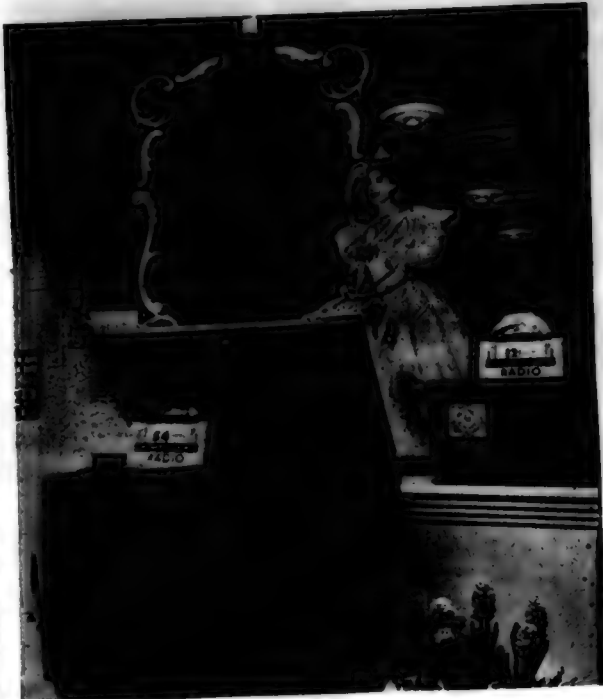
At the Tottenham Palace, Charles Rogers hung an ensign and a full-sized propeller under the canopy and obtained aid from No. 910 Squadron of the R.A.F. Balloon Barrage organisation. The same detachment, which is stationed at Chigwell, also helped Captain C. Mills at the Clapton Rink, where a recruiting office was opened in the vestibule, and photographs of the balloon barrage formed part of the lobby show.

Blimp in East Ham Foyer

L. E. Pinder created a sensation at the East Ham Premier by inflating a 45 ft. by 20 ft. balloon in his ample inner crush-hall. He also showed a R.A.F. recruiting film and staged a fine lobby show. George E. Redman turned the vestibule of the Leyton Savoy into a recruiting office, while a balloon floated aloft from a site several hundred yards away from the hall, a tall chimney having made it unwise to send it up from the car-park. Canning Town looked upwards to its own gasbag over the Grand, where A. Green made the most of a severely limited frontage with a display of photographs and stills. The balloon at Cricklewood was sent up and lit from the Queen's car-park through the efforts of the 9th and 35th Searchlight Detachments of the Middlesex Regiment and the Stanmore R.A.F. Balloon Barrage Detachment. H. J. Cowlick had the band of the 9th Battalion, Middlesex Regiment, playing in the theatre on Thursday of screening.

Air Cadets at Chingford

Inability to obtain a "blimp" to boost the A.R.F.D. picture, "It's in the Air," at the Chingford Odeon did not prevent R. J. Fielding from advertising the picture in a spectacular manner. Officials of No. 27 (Chingford) Air Defence Squadron were only too pleased to co-operate and stage a special recruiting week to secure additional cadets. The vestibule of the hall was lavishly decorated with flags and posters, airmen were on duty in uniform throughout the week, and in the inner crush-hall Mr. Fielding, be-



sides hanging model aeroplanes from the ceiling, converted a small cloakroom with an open counter into a recruiting office, complete with posters, photographs, and leaflets about the R.A.F.

Squadron Leaders Heath and Gibbons took it in turns to speak from the stage on alternate days, and Mr. Fielding used his showmanship to make this part of the programme really attractive.

The campaign ended with a visit from the Mayor, who inspected the Corps and watched a march past, and a demonstration of searchlights and other equipment in the hall's car-park.

Mystic Message

Like many other managers in North London, R. W. Lane, of the Camden Town Gaumont, had a Rolls-Royce "Kestrel" aero engine in his stalls lounge during the run of "It's in the Air" (A.R.F.D.). Feeling that the value of this exhibit as an advertisement for the film was reduced because it stood where only patrons who saw the film could inspect it, he had the bright idea of converting it into a subtle boost for another picture he will be showing soon. A large card printed with the title of the film, "You Can't Take It With You" (Columbia) was stuck on the engine, and produced the desired response from patrons.

Another idea he adopted to advertise the Capra production is thought to be unique in cinema publicity. On a long black board he printed the words "Capra's masterpiece—'You Can't Take It With You'" in phosphorescent lettering, and this was lowered from the flies during the show when the stage and house were darkened. In the centre of the footlights an ultra-ray projector lamp had been fixed and the wording on the board was invisible until it came within the beam of this "dark" lantern, when the message glowed mysteriously apparently out of the void.

Mr. Lane tells me that his Kiddies' Club is continuing to develop healthily and the membership now stands at about 4,000. He has lately secured the co-operation of the St. Pancras Gazette in running the club activities.

Crisp Criticism Contest

H. M. Boyle, of the Bowes Road Ritz, N., is promoting a contest in support of "The Citadel" (M.G.M.). Patrons are invited to see the picture and then send in their opinions of it in not more than 100 words.

For the best, Mr. Boyle is offering six boudoir photographs (two coloured), value three guineas, from Long's Studio, Palmer's Green, and six complimentary tickets to the Ritz. This contest is announced by special handbills distributed with the house programmes, as well as by other means, and is made possible by the ready co-operation of the photographer.

Leytonstone Tries the Yam

J. Clement Arscott, of the Rialto, set the public of Leytonstone a terpsichorean problem recently in connection with the Astaire-Rogers film, "Carefree" (RKO-Radio). Removing the carpets from the inner vestibule, he painted on the floor a series of footmarks suggestive of a couple having executed the steps of some intricate dance while wearing shoes dipped in whitewash. A



PLAZA SHUTS ITS DOORS TO WEST END CROWDS!

The first week-end screening of *PERSONS IN HIDING* (Paramount), at the Plaza, attracted such large crowds that the front doors of the West End house had to be closed to allow the queues to filter through two small side doors. In addition to the imposing facade display-picture above, this G-men versus gangster film, which is enjoying a second successful week, is publicised by two of the theatre's staff dressed as American policemen.

(Left)—The Gramophone Co., Ltd., is co-operating with M.G.M. in publicising *Miliza Korjus*, star of *THE GREAT WALTZ*, which is to be released on April 10, by featuring H.M.V. records made by the popular singer. This tasteful display appears in the company's Regent Street branch.

notice nearby invited patrons to learn the "Yam," the new routine which is a feature of the film, and Mr. Arscott reported that quite a number of his habitués tried to follow out the painted steps—which amusing results for those who were content to look on.

An unusual throwaway which he put out recently (and, as he says, what's the use of a throwaway if it isn't out of the ordinary?) bore on the cover the message: "... Introducing some new faces and a word about the old in next week's programme at the Rialto. ... Inside, under the twin headings "In 'The Rage of Paris'" and "In 'Algiers,'" he gave biographical and personal details of Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer, Charles Boyer, Hedy Lamarr and Sigrid Gurie. This is the kind of information the fans like, and I'm sure many copies of this simple folder, printed in cerise ink on white art paper, were retained in the homes of Leytonstone.

Exploitation with a Tonic

Hampered by the author's reluctance to lend his name to publicity of "The Citadel" (M.G.M.), A. Higham Cowen, of the Muswell Hill Ritz, struck an original note by associating the medical nature of the story with the tonic effects of Buckfast Wine, made by the monks of the famous Devon Abbey and stocked by wine merchants all over the country.

Mr. Cowen has two lighted recesses in the circle lounge at his hall, and he filled these with a couple of very effective displays of the Buckfast product. One consisted of an aerial model of the abbey, surrounded by literature and samples, supplied by the beverage agents, and the other was made to Mr. Cowen's own design, and showed a doctor in his surgery advising a run-down woman patient to try the curative properties of the wine.

New Amateur Talent Series

Finding that Wednesday evenings are often slack, R. C. Crooks decided to meet this with special measures, and he is about to begin a new series of "Go-as-you-please" contests at the Finsbury Park Rink with that object in view. Cash prizes will be offered for the best turns, and Mr. Crooks expects the box-office returns to go up as a result of this effort.

Talent and Tie-ups

Another hall where amateur talent efforts continue to achieve wide popularity is the Tottenham Palace, where Charles Rogers told me that he is booked up for three weeks ahead, and has a long waiting list of would-be stars.

Mr. Rogers, who has a standing arrangement with Marks and Spencer's and with Budd's for window displays and other assistance, has just completed an interesting link with Burgess's, the local store, for a special show to advertise Columbia's "You Can't Take It With You." Besides providing demonstrations in their shop making play with the title of the picture, the firm will take space in the local paper for splash advertisements.

Entertaining Refugees

When a flood of youthful refugees from Germany descended upon London a short while back, the management of the Vogue, Stoke Newington, decided to do something for them. By the kindness of sympathisers, it was found possible to entertain 250 of these unfortunate young people at the hall, and to provide each one with a souvenir of their visit and with refreshments.

The feature they saw was the Deanna Durbin film, "100 Men and a Girl" (G.F.D.), the music of which made a great appeal to them. The Mayor of Hackney attended the show, and the guests, whose ages ranged from 8 to 15 years, were addressed in their own language by house manager E. Neeter.

Dalston's Desert

Robert Paterson's current display in the window of the Dalston Picture House lacks motion but contains a novel element which adds realism. Designed as an advertisement for "Suez" (20th Century-Fox), it consists of a section of desert, framed in hurricane-bent palms and grasses, with evidences in the background of the fury of the storm.

In the foreground stands a cut-out of Tyrone Power struggling forward through the elemental fury, with the heroine in his arms. The effect of clever scene-painting is heightened by the addition of quantities of sand on the floor, piled in uneven heaps to give an impression of genuine desert.

G.B. Painting Competition

Division I of Gaumont-British in London is running a free painting competition for children in connection with the Columbia feature, "You Can't Take It With You." Two paint-boxes value £1 and a number of other prizes are offered for the best attempts at colouring a drawing of the stars of the film sitting in a row on a fence, reproduced on the special entry forms, which have to be handed in before the run of the film begins.

Building Business

As I had not seen Oswald Stone for some time, I called at the Mayfair, Caledonian Road, to see how he is progressing in his efforts to extend the popularity of this fine hall.

His Mickey Mouse Club has been growing in size and popularity and he is arranging a large-scale Easter party. In connection with this, he is distributing coloured cards at each matinee performance, and those kiddies who keep the right number of these will be entitled to receive an invitation to the free performance on April 8, when, besides a fine show, they will receive free Easter gifts.

Cartoon Publicity

I spent some time studying a series of amusing black-and-white sketches in the vestibule of the Edmonton Empire recently, where Hugh Ellis conceived the idea of fixing the titles of forthcoming features in the minds of his patrons by playing on their names after the fashion of the "Obstinate Artist," whose drawings have been a feature of a daily paper for many years. He enlisted the house artist to sketch funny drawings illustrating the pictures "Submarine Patrol," "While New York Sleeps," "Keep Smiling," "The Citadel," "Angel's Holiday," "Hold My Hand," "Old Bones of the River," and "Illegal Traffic," and the results are very entertaining. For example, the cartoon twist on the title "Angel's Holiday" showed a winged denizen of the next world evidently under the weather and playing darts in the "local," while "The Citadel" depicted a puzzled dog surveying a sapling guarded by an enclosing fence.

Architectural Displays

A commendable instance of utilising the architectural features of a building to set off the exploitation of films is to be seen at the Regal, Hammersmith, where J. Robinson is in charge.

In keeping with the dignified frontage of the house, Mr. Robinson maintains a restrained note in the publicity matter, but serves to give it considerable prominence by its arrangement. Sets of stills are recessed in windows each side of the entrance, and, as the exhibits are illuminated, they make an arresting appeal to the eye.

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QUEUES SURROUND GAUMONT, HAYMARKET

Some idea of the huge crowds which have thronged the Gaumont, Haymarket, since the opening of RKO-Radio's *GUNGA DIN* on Tuesday of last week, may be gathered from this photograph which shows endless queues surrounding the popular West-end house.

EXHIBITION BOOST FOR "PRISON WITHOUT BARS"

Margate Event Capitalised by H. Clifton

H. CLIFTON, recently appointed manager of the Regal, Margate, carried out an extensive and very successful exploitation for "Prison Without Bars" (U.A.).

At the 18th annual Margate Exhibition at the Winter Gardens, he arranged an attractive show in one of the halls, the whole of one wall being taken up by a poster advertising the film. An attendant was on duty during the exhibition, answering questions and handing out advertising matter.

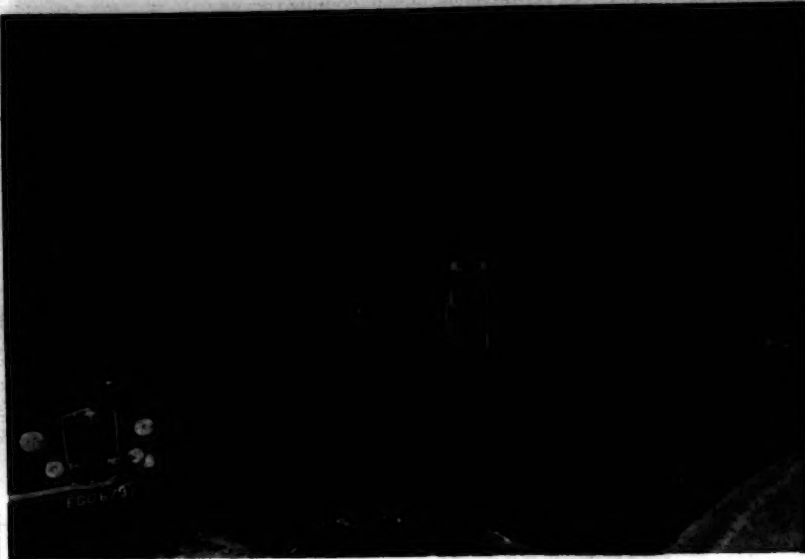
During the same week—prior to the showing of the film—an arrangement was made with the Margate Model Laundry for a throwaway to be inserted in every parcel of washing sent out. This consisted of a number of shots from the film, with descriptive matter, and a clever linking phrase. A fine window display in the showrooms of the local electricity undertaking completed the campaign.

"A Day in the Life of a Kinema"

The Regent, Bristol, received a fine boost in the *Bristol Evening Post* by being selected to illustrate a special feature, "A Day in the Life of a Kinema." A whole page of pictures, taken at the theatre, showed people entering the house, usherettes on parade receiving their instructions from the manager before the performance started, a view of the audience in the auditorium, another view of the house empty, with the cleaners at work, a shot of the picture on the screen, and a glimpse of the interior of the operating-box.

It was an interesting page, and the public were given aspects of kinema life from a different angle, while the Regent itself gained very useful publicity.

In connection with the showing of "If I Were King" (Paramount) at the New Prince's, Llandudno, patrons were asked to write briefly what they would do "If they were kings." Those who submitted the best ten accounts were awarded complimentary season tickets to the kinema for three months.



Newsreel Used to Augment Barrow Campaign

LOCAL APPEAL EMPHASISED BY G. B. KAY

ALTHOUGH "Love Finds Andy Hardy" (M-G-M), which was announced by a well-constructed advance campaign, played to excellent houses at the Ritz, Barrow-in-Furness, G. B. Kay decided to give an extra filip to business during the second half of the film's play-week by exploiting his Pathé newsreel containing items of local interest.

Realising that the sequence depicting the launching of the battleship *King George V*, attended by Their Majesties the King and Queen, was of special interest to his patrons because 85 per cent. of the residents in the district are employed in shipbuilding, Mr. Kay contacted the local newspaper to assist him announce the film's showing. On the Thursday considerable editorial mentioned the launching and tied-up with the Pathé newsreel, while Mr. Kay issued special double crowns for exhibition on the front of the house and at newsagents throughout the town.

Mr. Kay's campaign for "Love Finds Andy Hardy" started two weeks in advance of play date with an effective lobby display consisting of a striking centrepiece and a

number of suspended head cut-outs and teaser slogans, such as: "Meet the Hardy Family," "Two Girls—No Car, Andy Hardy," and "A Car—No Girl, Andy Hardy."

As a change from street stunts a teaser advertisement campaign was opened in the *North Western Daily Mail*. On the Friday before playdate readers were invited to "Meet the Hardy Family at the Ritz." Two more insertions during the week of screening read: "8,000 patrons can't be wrong" and "And still they come in thousands to see 'Love Finds Andy Hardy.'"

A.R.P. for "Anything to Declare" in Coventry

When the Lord Mayor and Lady Mayoress of Coventry (Ald. and Mrs. S. Stringer) visited the Savoy this week to see the Butcher-Rembrandt film "Anything to Declare?" they were greeted by a parade of A.R.P. volunteers organised by the city's authorities. In the vestibule and on the kinema's stage A.R.P. equipment was exhibited, while literature concerning the service was distributed freely.

A similar display was staged at the Savoy's sister house in the same district—the Plaza.

THIRTEEN "HOLD MY HAND" TIE-UPS

MANY ANGLES EMBRACED BY LIVERPOOL EFFORT

R. F. SCOTT, of the Forum, and T. Walton, of the Olympia Cinemas, Liverpool, co-operated to put out an intensive tie-up campaign for "Hold My Hand" (A.B.F.C.). Thirteen window tie-ups were arranged, one of the principal displays being at a radio and gramophone dealer's shop in Prescott Road—a main thoroughfare—where the whole of the space was given over to "Hold My Hand" publicity and gramophone records of song hits from the film. A large cut-out hand with caricatures of the principal artistes drawn on each finger formed the background to a selection of stills from the film. On one side of the window, a mechanically operated model of a laughing man, supported a card worded: "I Can't Stop Laughing After Seeing 'Hold My Hand.'"

Appropriately worded cards, with stills, were displayed in the other shops, which included one of the central stores, a furniture store, boot and shoe dealer, gown shop, music shops, and a dry-cleaner's establishment. In addition, 20,000 throwaways and 5,000 heralds were distributed.

"NO LIMIT" IN TROWBRIDGE

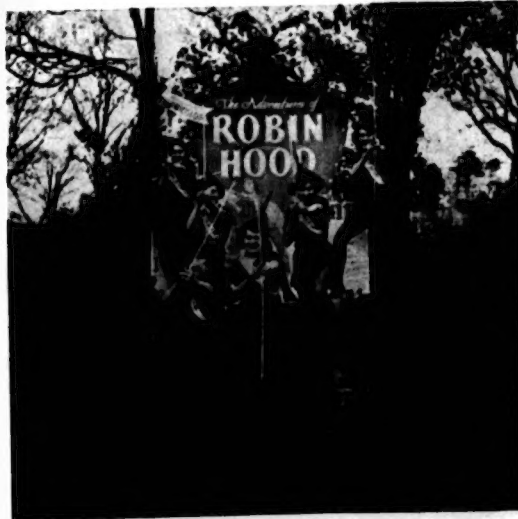
Display of Motor Cycles

Motor-cycling enthusiasts of Trowbridge were attracted by an interesting—and partly amusing—display set-out by L. Gordon Jones in the vestibule of the Regal for the reissue of "No Limit" (A.B.F.C.). Four modern motor-cycles were exhibited with Formby cut-outs and an assortment of speedway gear, such as crash helmets, gloves, and competition tyres, while a touch of humour was added by streamlining with check linoleum a model of a bike used by George Formby in the making of the film. During the week of showing, a sandwich-boardman dressed as George Formby in racing clothes, paraded the district.

Middlesbro's Press Helps "Pygmalion"

Thompsons Enterprises, Ltd., effected some interesting publicity to interest people in "Pygmalion" (G.F.D.) at the Regent and Palladium Cinemas, Middlesbrough.

By arrangement with the *North Eastern Gazette*, details were contained in the news columns each day of a competition based on a reply to the question: "How would you like to be famous for one night?" The first letter of each word had to be one of the letters in the word "Pygmalion." Numerous entries proved the popularity of this contest.



Usherettes as "Robin Hoods"

This merry band of Regal usherettes, dressed in colourful costumes, was taken by S. J. Channing throughout Camberley and district to advertise the run of "The Adventures of Robin Hood" (First National). At each stop they alighted from the manager's car and, led by a page-boy, attired as Robin Hood, shot arrows bearing publicity material into the roadway, doorways and gardens.

A fortnight before the play-date the "merry men" appeared in the kinema's vestibule to create appropriate atmosphere for an elaborate Sherwood Forest scene.

As all the period dresses, hats, and bows and arrows were made by members of the staff, this novel stunt had the additional quality of being inexpensive.

ANTIQUE DISPLAY FOR "MARIE ANTOINETTE" Worthing Patrons Assist

With the willing co-operation of a number of his patrons who had in their possession articles of vertu approximate to the French revolution era, George Stevens was able to arrange an interesting historic display at the Odeon, Worthing, for the screening of "Marie Antoinette" (M-G-M).

The neighbouring Shoreham district, where many refugees landed after escaping from the French shores, is rich with antiques of the period, and Mr. Stevens managed to secure a fine collection to set out in his vestibule, which was thronged with history-lovers and antiquarians throughout the week of screening.

ACTRESS VISITS KINGSBURY AND BURNT OAK Polly Ward Feted

Polly Ward, George Formby's leading lady in "It's in the Air" (A.B.F.C.), made a personal appearance on the stage of the Odeon, Kingsbury, where she was given an enthusiastic reception by a packed house. She was introduced by G. V. Jelly, manager.

Afterwards she drove to the Odeon, Burnt Oak, where she again appeared and addressed the audience, after being introduced by Manager Colin-Mudge.

Miss Ward's appearance was announced prominently beforehand, and outside both houses large crowds gathered to greet her. She was accompanied by Mr. Sullivan, of A.T.P. Studios, Ealing.

Manchester Men Invade Football Ground

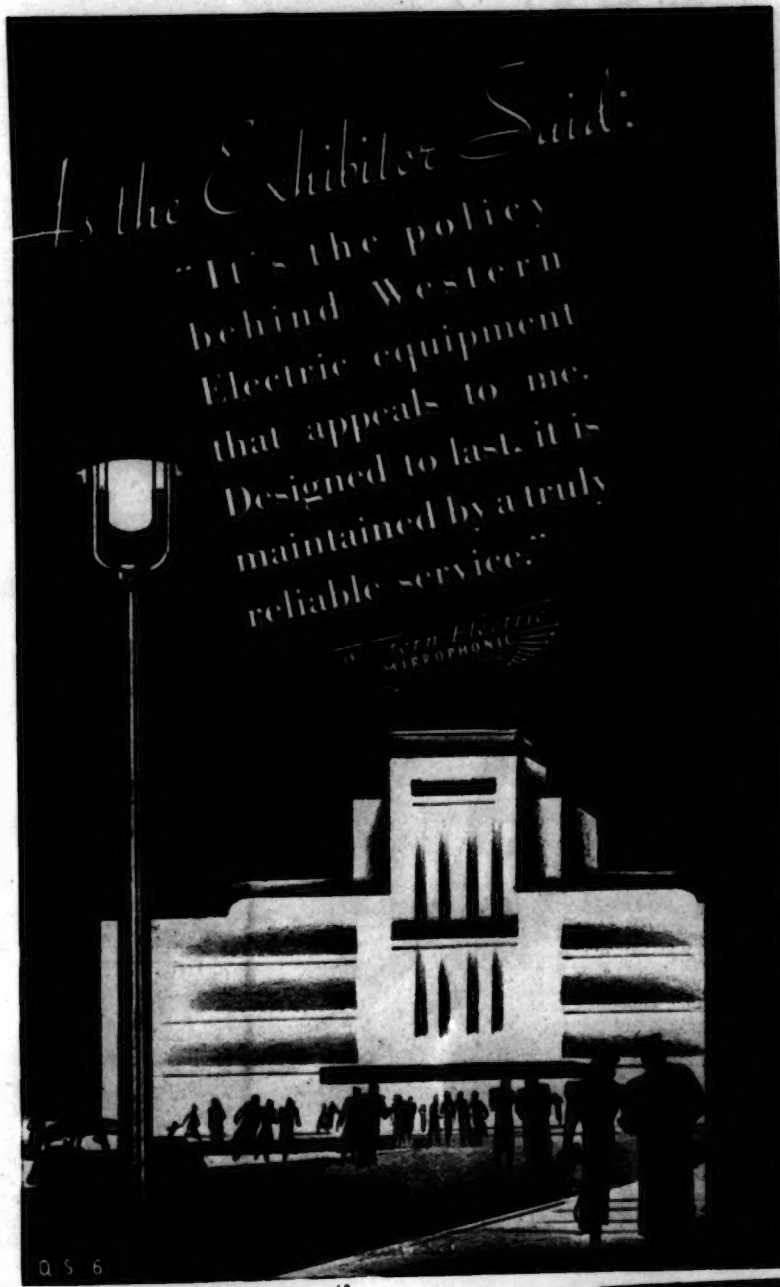
Imitators of Robin Hood and his Merry Men were sent out by Edgar Flint to parade the streets in the vicinity of the Scala, Pendleton, Manchester, to advertise the screening of "The Adventures of Robin Hood" (First National).

Wearing full regalia and carrying bows and arrows they visited the Salford football ground at Weaste and managed to get into the precincts of the playing pitch. Then they made a tour of the ground, carrying a large poster board on which there was an announcement concerning the showing times of the film during its season at the Scala.

SAVOY'S ADVICE TO DUBLIN KINEMAGOERS

A novel advertisement inserted in the Dublin dailies helped to augment the crowds flocking to see M-G-M's comedy hit, "Love Finds Andy Hardy," at the Savoy.

A 6-in. advertisement in black type announced: "A word from the employees of the Savoy to their friends and general public. We in the kinema work see a lot of good pictures in the course of a year, and it takes an unusual one to arouse any enthusiasm in our surfeited tastes. But at last we have seen a truly great film, 'Love Finds Andy Hardy.' We saw this picture at a preview and it impressed us so much that we unanimously agreed to insert this notice ourselves to let everyone know of this outstanding picture! We urge you not to miss it!"



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FORTHCOMING TRADE SHOWS

DATE	TIME	PLACE	TITLE OF FILM	SHOWN BY	STARS	CERT.
Thur., Mar. 9	10.30 a.m.	Own Theatre	Rio Grande	Columbia	Ralph Byrd	U
" " 9	10.30 a.m.	Own Theatre	Frontiers of '49	Columbia	Robert Montgomery	U
" " 9	3 p.m.	Phoenix	Fighting Thoroughbreds	British Lion	Pat O'Brien	U
" " 9	6.30 p.m.	Cambridge	Fast and Loose	M-G-M		U
" " 9	6.30 p.m.	Phoenix	Off the Record	First National		U
Fri., " 10	10.30 a.m.	Own Theatre	Colorado Trail	Columbia		U
" " 10	10.30 a.m.	Own Theatre	California Frontier	Columbia		U
" " 10	10.30 a.m.	Carlton	Silver on the Sage; Two Boys and a Dog; Oh, Say Can You Ski!	Paramount		U
" " 10	10.30 a.m.	Own Theatre	The Phantom Stage; Bank Notes; I'm Just a Jitterbug; The Magic Beans; Soup to Matta.	General F.D.		U
" " 10	1.30 p.m.	Academy	Gens du Voyage	Unity Films	Francisco Rosay	A
" " 10	3 p.m.	Piccadilly	Come on, Rangers	British Lion	Roy Rogers	U
" " 10	7 p.m.	Phoenix	Persons in Hiding; Cops is Always Right; Popular Science No. 2.	Paramount	Patricia Morrison	U
Mon., " 13	11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.	Century Theatre	Jesse James	20th Century-Fox	Tyrone Power	U
" " 13	3 p.m.	Cambridge	Crime Takes a Holiday; Historic Cities of India	Columbia		U
" " 13	6.30 p.m.	Phoenix	Newsboys' Home	General F.D.	Adolphe Menjou	U
" " 13	10.30 a.m.	London Pavilion	The King of the Turf	United Artists		U
Tues., " 14	10.30 a.m.	Own Theatre	The Thundering West	Columbia		U
" " 14	3 p.m.	Cambridge	The Overland Express	Columbia		U
" " 14	3 p.m.	Phoenix	Convict's Code	First National	William Gargan	U
Wed., " 15	11 a.m.	Own Theatre	The Adventures of Jane Arden	M-G-M		U
" " 15	3 p.m.	Cambridge	Shor's	General F.D.		U
" " 15	3 p.m.	Phoenix	Pirates of the Sky	Pathe		U
" " 15	8.30 p.m.	Cambridge	Navy Secrets	Columbia	Conrad Veidt	U
" " 15	8.30 p.m.	Phoenix	Dead Men Are Dangerous	Columbia		U
Thur., " 16	10.30 a.m.	Own Theatre	The Spy in Black; Hollywood Graduation	Columbia		U
" " 16	10.30 a.m.	Own Theatre	West of Cheyenne	Columbia		U
" " 16	3 p.m.	Cambridge	Law of the Texas	General F.D.	W. C. Fields	A
" " 16	6.30 p.m.	Phoenix	My Son is a Criminal	Pathe		U
" " 16	8.30 p.m.	Cambridge	You Can't Cheat an Honest Man			U
" " 16	8.30 p.m.	Cambridge	The Mystery of Mr. Wong			U
Tues., Mar. 14	10.45 a.m.	Royal	Tronble Brewing	A.B.F.D.	George Formby	U
Wed., " 15	10.45 a.m.	Royal	Let's Be Famous	A.B.F.D.	Sonnie Hale	U
Thur., " 16	10.45 a.m.	Royal	The Budd Family Goes to Town	A.B.F.D.	Bert Bailey	U
Fri., Mar. 10	10.30 a.m.	Futurist	Tail Spin	20th Century-Fox	Alice Faye	U
" " 10	10.30 a.m.	Forum	Fisherman's Wharf	RKO-Radio	Bobby Breen	U
" " 10	10.30 a.m.	West End	Mysterious Miss X	British Lion	Michael Whalen	U
" " 10	10.30 a.m.	West End	Arizona Legion	RKO-Radio	George O'Brien	U
Tues., " 14	10.45 a.m.	Futurist	Come on, Rangers	British Lion	Roy Rogers	U
" " 14	10.45 a.m.	Scala	Idiot's Delight	M-G-M	Clark Gable	U
" " 14	10.45 a.m.	Scala	Men Without Honour	Equity British	Ian Fleming	U
Wed., " 15	10.45 a.m.	Futurist	The Roaming Cowboy	Equity British	Fred Scott	U
" " 15	10.45 a.m.	Forum	Flight from Justice	British Lion	Bob Livingston	U
" " 15	10.45 a.m.	Forum	Torchy Blane in Chinatown	Warner	Glenda Farrell	U
" " 15	10.45 a.m.	Paramount	St. Louis Blues	Paramount	Lloyd Nolan	U
" " 15	10.45 a.m.	West End	Fighting Thoroughbreds	British Lion	Ralph Byrd	U
Thur., " 16	10.30 a.m.	Futurist	King of the Turf	20th Century-Fox	Adolphe Menjou	U
" " 16	10.30 a.m.	Scala	Jesse James		Tyrone Power	U
Fri., Mar. 10	10.45 a.m.	Empire	Exile Express	Grand National	Anna Sten	A
" " 10	11 a.m.	Olympia	Inspector Hornleigh	20th Century-Fox	Gordon Harker	U
" " 10	10.45 a.m.	Park Hall	Fisherman's Wharf	RKO-Radio	Bobby Breen	U
" " 10	10.45 a.m.	Odeon	Gambling Ship	General F.D.	Robert Wilcox	U
" " 10	10.45 a.m.	Odeon	Arizona Legion	RKO-Radio	George O'Brien	U
Tues., " 14	10.45 a.m.	Empire	Woman Doctor	British Lion	Frieda Inescort	U
" " 14	11 a.m.	Park Hall	Mysterious Miss X	British Lion	Michael Whalen	U
" " 14	11 a.m.	Olympia	Fast and Loose	M-G-M	Robert Montgomery	U
" " 14	11 a.m.	Odeon	Jesse James	20th Century-Fox	Tyrone Power	U
" " 14	11 a.m.	Odeon	King of the Turf	United Artists	Adolphe Menjou	U
Fri., Mar. 10	10.45 a.m.	Paramount	Exile Express	Grand National	Anna Sten	A
" " 10	10.45 a.m.	Green's Playhouse	Fisherman's Wharf	RKO-Radio	Bobby Breen	U
" " 10	10.45 a.m.	Regal	The Gang's All Here	A.B.P.C.	Jack Buchanan	U
" " 10	10.45 a.m.	New Savoy	Fast and Loose	M-G-M	Robert Montgomery	U
Mon., " 13	10.45 a.m.	La Scala	Arizona Legion	RKO-Radio	George O'Brien	U
Tues., " 14	10.45 a.m.	Picture House	King of the Turf	United Artists	Adolphe Menjou	U
" " 14	11 a.m.	Regal	Mysterious Miss X	British Lion	Michael Whalen	U
" " 14	11 a.m.	Picture House	Torchy Blane in Chinatown	Warner	Glenda Farrell	U
" " 14	11 a.m.	Regal	Inspector Hornleigh	20th Century-Fox	Gordon Harker	U
Wed., " 15	10.45 a.m.	La Scala	Woman Doctor	British Lion	Frieda Inescort	U
" " 15	11 a.m.	Green's Playhouse	Boy Trouble	Paramount	Charlie Ruggles	U
" " 15	11 a.m.	Picture House	Jesse James	20th Century-Fox	Tyrone Power	U
Thur., " 16	10.45 a.m.	Picture House	Flight from Justice	British Lion	Bob Livingston	U
" " 16	11 a.m.	Picture House				U
Fri., Mar. 10	11 a.m.	Rialto	The Three Musketeers	20th Century-Fox	Ritz Brothers	U
" " 10	10.45 a.m.	Scala	Fisherman's Wharf	RKO-Radio	Bobby Breen	U
" " 10	11 a.m.	Tower	What a Woman	Columbia	Melvyn Douglas	U
" " 10	10.45 a.m.	Ritz	The Gang's All Here	A.B.P.C.	Jack Buchanan	U
Tues., " 14	10.45 a.m.	Scala	Inspector Hornleigh	20th Century-Fox	Gordon Harker	U
" " 14	10.45 a.m.	Scala	Arizona Legion	RKO-Radio	George O'Brien	U
" " 14	11 a.m.	Scala	Woman Doctor	British Lion	Frieda Inescort	U
" " 14	11 a.m.	Scala	Never Say Die	Paramount	Martha Raye	U
Wed., " 15	10.45 a.m.	Paramount	Mysterious Miss X	British Lion	Michael Whalen	U
" " 15	11 a.m.	Tower	King of the Turf	United Artists	Adolphe Menjou	U
" " 15	11 a.m.	Scala	Come on, Rangers	British Lion	Roy Rogers	U
Thur., " 16	10.45 a.m.	Tower	Idiot's Delight	M-G-M	Clark Gable	U
" " 16	11 a.m.	Tower				U
Fri., Mar. 10	10.45 a.m.	Trocadero	Fisherman's Wharf	RKO-Radio	Bobby Green	U
" " 10	11 a.m.	Scala	Flight from Justice	British Lion	Bob Livingston	U
" " 10	11 a.m.	Scala	Fast and Loose	M-G-M	Robert Montgomery	U
Tues., " 14	10.45 a.m.	Scala	Arizona Legion	RKO-Radio	George O'Brien	U
" " 14	11 a.m.	Scala	Come on, Rangers	British Lion	Roy Rogers	U
" " 14	11 a.m.	Scala	What a Woman	Columbia	Melvyn Douglas	U
" " 14	10.45 a.m.	Paramount	St. Louis Blues	Paramount	Lloyd Nolan	U
" " 14	11 a.m. and 3 p.m.	Own Theatre	Jesse James	20th Century-Fox	Tyrone Power	U
Wed., " 15	10.45 a.m.	Paramount	Never Say Die	British Lion	Martha Raye	U
" " 15	11 a.m.	Trocadero	Fighting Thoroughbreds	British Lion	Ralph Byrd	U
" " 15	11 a.m.	Scala	Idiot's Delight	M-G-M	Clark Gable	U
Thur., " 16	10.45 a.m.	Trocadero	Newsboys' Home	General F.D.	Peter Coko	U
" " 16	10.45 a.m.	Scala	The Nursemaid Who Disappeared	Warner		U
Fri., Mar. 10	11 a.m.	Deansgate P.H.	Inspector Hornleigh	20th Century-Fox	Gordon Harker	U
" " 10	10.45 a.m.	Theatre Royal	Fisherman's Wharf	RKO-Radio	Bobby Breen	U
" " 10	11 a.m.	Gaumont	Woman Doctor	British Lion	Frieda Inescort	U
" " 10	10.45 a.m.	Tatler	Sonny's Old Soldiers; Mother of Men; End of the Day.	General F.D.		U
" " 10	10.45 a.m.	Market St. P.H.	The Whirlwind Horseman	A.B.F.D.	Ken Maynard	U
Mon., " 13	2.30 p.m.	Regal	Arllette En Mediterranee	Ben C. Gibbs	George O'Brien	U
Tues., " 14	10.45 a.m.	Paramount	Arizona Legion	RKO-Radio	Martha Raye	U
" " 14	10.45 a.m.	Paramount	Never Say Die	Paramount	Bob Livingston	U
" " 14	10.45 a.m.	Theatre Royal	Flight from Justice	British Lion	Gene Autry	U
Wed., " 15	10.30 a.m.	Theatre Royal	Prairie Moon	British Lion	Three Mesquiteers	U
" " 15	10.30 a.m.	Theatre Royal	Heroes of the Hills	British Lion	Melvyn Douglas	U
" " 15	11 a.m.	Deansgate P.H.	What a Woman	Columbia	Robert Montgomery	U
" " 15	10.45 a.m.	Gaumont	Fast and Loose	M-G-M	William Boyd	U
" " 15	10.45 a.m.	Paramount	Silver on the Sage	Paramount		U
" " 15	10.45 a.m.	Gaumont	Newsboys' Home	General F.D.	Ralph Byrd	U
Thur., " 16	10.45 a.m.	Theatre Royal	Fighting Thoroughbreds	British Lion	Peter Coko	U
" " 16	10.45 a.m.	Market St. P.H.	The Nursemaid Who Disappeared	Warner		U
Fri., Mar. 10	10.45 a.m. and 3 p.m.	Own Theatre	The Three Musketeers	20th Century-Fox	Ritz Brothers	U
" " 10	10.45 a.m.	Essoide	Fisherman's Wharf	RKO-Radio	Bobby Breen	U
" " 10	11 a.m.	Westgate	Flight from Justice	British Lion	Bob Livingston	U
" " 10	10.30 a.m.	Paramount	What a Woman	Columbia	Melvyn Douglas	U
" " 10	10.45 a.m.	New Theatre	Idiot's Delight	M-G-M	Clark Gable	U
Tues., " 14	10.45 a.m.	Paramount	Exile Express	Grand National	Anna Sten	U
" " 14	10.45 a.m.	Own Theatre	Inspector Hornleigh	20th Century-Fox	Gordon Harker	U
" " 14	3 p.m.	Tatler	Arizona Legion	RKO-Radio	George O'Brien	U
" " 14	10.45 a.m.	Essoide	Mysterious Miss X	British Lion	Frieda Inescort	U
" " 14	11 a.m.	Essoide	Fast and Loose	British Lion	Michael Whalen	U
Wed., " 15	11 a.m.	Grainger	Never Say Die	M-G-M	Robert Montgomery	U
" " 15	10.45 a.m.	Paramount	Come on, Rangers	Paramount	Martha Raye	U
Thur., " 16	11 a.m.	Grainger		British Lion	Roy Rogers	U
Fri., Mar. 10	10.45 a.m.	Ritz	Fisherman's Wharf	RKO-Radio	Bobby Breen	U
Tues., " 14	10.30 a.m.	News House	Boy Trouble	Paramount	Charlie Ruggles	U
" " 14	10.45 a.m.	Goldsmith St. P.H.	Arizona Legion	RKO-Radio	George O'Brien	U
" " 14	11 a.m.	Ritz	What a Woman	Columbia	Melvyn Douglas	U
" " 14	10.45 a.m.	Elite	The Gang's All Here	A.B.P.C.	Jack Buchanan	U
" " 14	11 a.m.	Scala	Idiot's Delight	M-G-M	Clark Gable	U
Wed., " 15	10.30 a.m.	News House	Cafe Society	Paramount	Fred MacMurray	U
Fri., Mar. 10	10.45 a.m.	Central P.H.	Fisherman's Wharf	RKO-Radio	Bobby Breen	U
" " 10	10.45 a.m.	Hippodrome	The Gang's All Here	A.B.P.C.	Jack Buchanan	U
" " 10	11 a.m.	Regent	Idiot's Delight	M-G-M	Clark Gable	U
Tues., " 14	10.45 a.m.	Central P.H.	Arizona Legion	RKO-Radio	George O'Brien	U
" " 14	10.45 a.m.	Cinema House	Cafe Society	Paramount	Fred MacMurray	U
" " 14	11 a.m.	Regent	Fighting Thoroughbreds	British Lion	Ralph Byrd	U
Wed., " 15	10.45 a.m.	Central P.H.	Exile Express	Grand National	Anna Sten	U
" " 15	11 a.m.	Union St. P.H.	Inspector Hornleigh	20th Century-Fox	Gordon Harker	U
" " 15	11 a.m.	Cinema House	Woman Doctor	British Lion	Frieda Inescort	U
" " 15	11 a.m.	Cinema House	Boy Trouble	Paramount	Charlie Ruggles	U
Thur., " 16	10.45 a.m.	Central P.H.	Mysterious Miss X	British Lion	Michael Whalen	U
" " 16	11 a.m.	Cinema House				U

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OPERATOR vacant; W.E. RCA; country or seaside; take relief; go anywhere; wages £3 10s.—B., Box 886, Kinematograph Weekly.

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FINANCIAL

CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

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INDEX

- Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
- Twentieth Century-Fox.
- Classified Advertisements.
- Scophony, Ltd.

	PAGE
Butchers Film Service, Ltd.	9
Champion, C. H., and Co., Ltd.	55
Coltman Displays, Ltd.	62
Columbia Pictures, Ltd.	15-18
Compton, J., Organ Co., Ltd.	56
First National Film Distributors	41
General Electric Co., Ltd.	60
General Film Distributors	29-38
Maple and Co., Ltd.	63
Moy-Omnia	53
Paramount Film Service, Ltd.	23
Paterson, Ltd.	62
Pathé Pictures, Ltd.	42-47
Preston Film Service	63
Stableford All-Metal Screens, Ltd.	62
Trinity Chair Works, Ltd.	63
Turner, E. G.	63
Twentieth Century-Fox	10-12
Uniform Clothing and Equipment Co.	57
United Artists Picture Corporation, Ltd.	24
Way and Waller	63
Western Electric Co., Ltd.	59

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SCOPHONY

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